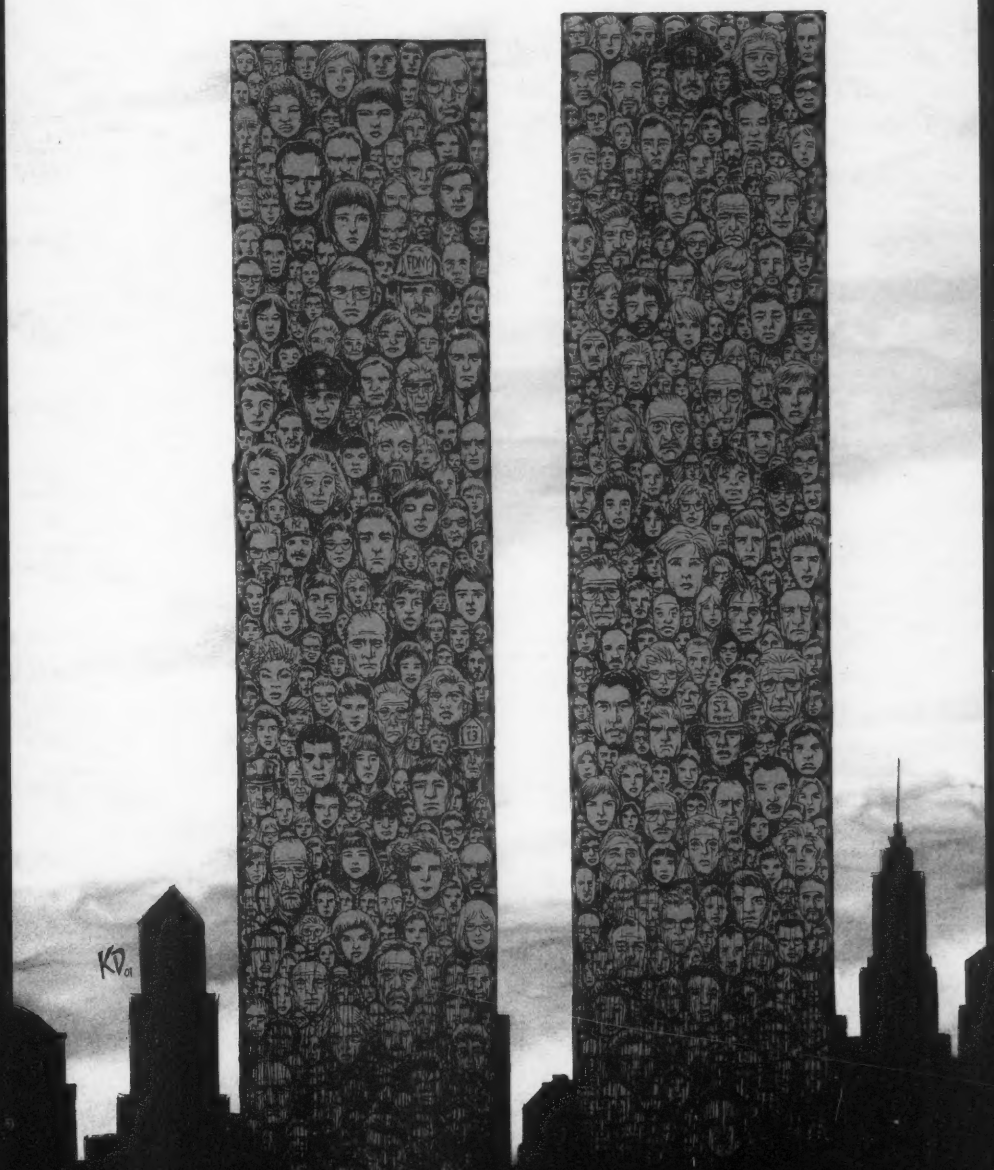
WITNESS & RESPONSE : REMEMBERING SEPTEMBER 11



The LIBRARY of CONGRESS
Information Bulletin
Vol. 61, No. 9 September 2002

The LIBRARY *of* CONGRESS

Information Bulletin

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JAMES H. BILLINGTON
Librarian of Congress

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Remembering 9/11 at the Library of CONGRESS

Courting Disaster

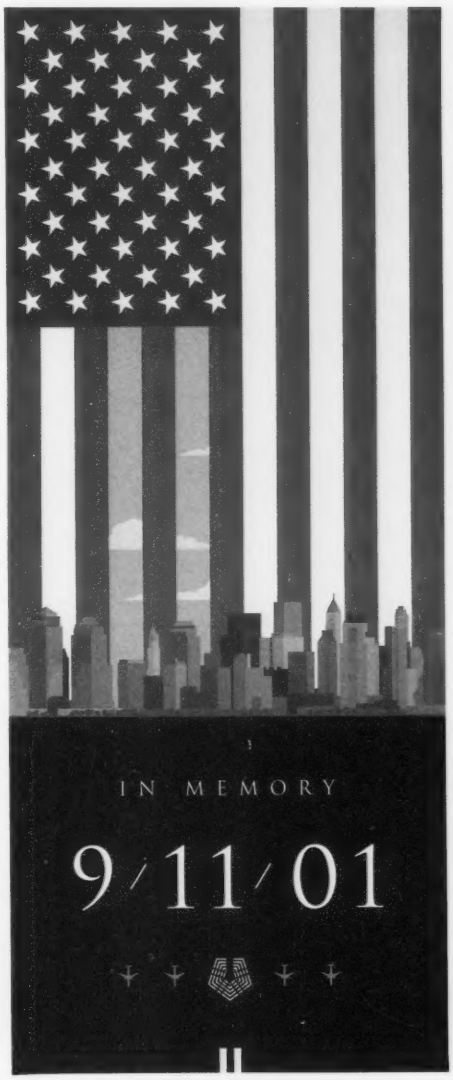
Building a Collection to Chronicle 9/11 and its Aftermath

By DIANE NESTER KRESH

Within hours of the September 11 attacks on New York and the Pentagon, and the crash of the hijacked airplane in Pennsylvania, several offices within the Library of Congress mobilized to begin doing what libraries do best: document and record for posterity. On Sept.12, the Library initiated several acquisitions projects aimed at documenting the events of the previous day. Many of them are described in more detail in the pages that follow.

The exhibition, "Witness and Response: September 11 Acquisitions at the Library of Congress," which opens in the Jefferson Building's Great Hall on Sept. 7, draws from all of these collections to give visitors an overview of the broad range and diversity of materials related to the September attacks that have been acquired by the Library of Congress in the past year.

The curators in the Library's Prints and Photographs Division immediately began a campaign to acquire a range of pictorial images, which has resulted in a stunning array of material commemorating September 11. They include, for example, photographs made within minutes of the devastation at the World Trade Center and the Pentagon; original illustrations by leading comic book artists; highly personal creative contributions from individuals around the world; and imaginative architectural designs that were submitted as proposals for rebuilding at the World Trade Center site.



"In Memory 9/11/01," by Brian Niemann

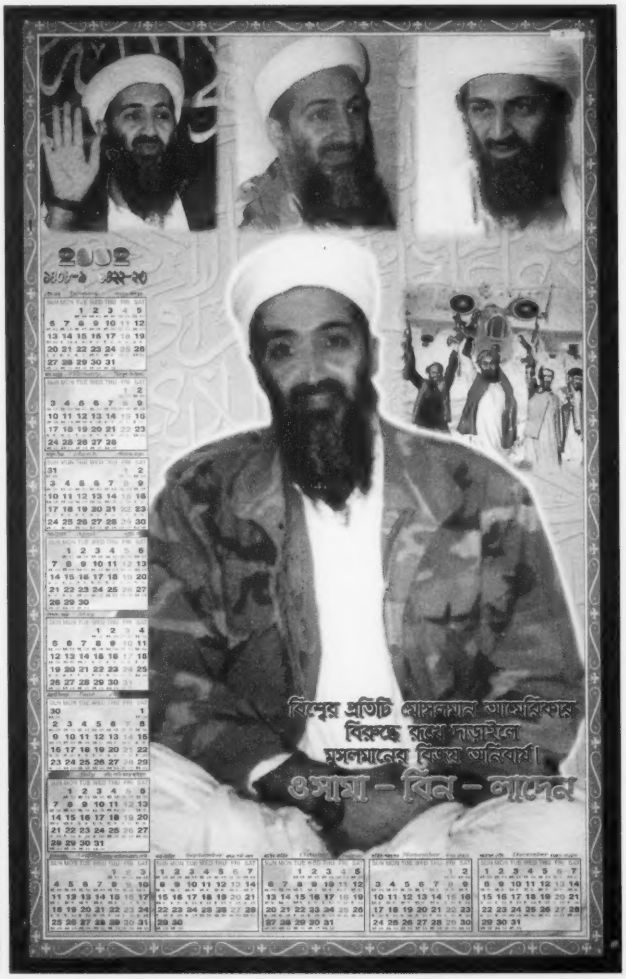
The Library's American Folklife Center called upon folklorists across the nation to document on audio tape the thoughts and feelings expressed by citizens following the events of 9/11. The center subsequently received hundreds of hours of taped interviews conducted by professional ethnographers, teachers and students, as well as accompanying written documentation and photographs of memorials to the victims of the attacks from around the United States. A selection of these interviews is part of the Library's "Witness and Response" exhibition. Called "Soundscape," the half-hour presentation will run continuously in the Orientation Theater in the Visitors' Center of the Jefferson Building from Sept. 7 to Nov. 2.

A similar call went out from curators of the Library's newspaper collection. By Oct. 1, the Library had assembled some 2,500 newspapers printed since September 11, including 40 extra and special editions published on the day of the attacks. Ironically, one of the hardest editions to find was the Washington Post's special edition of September 11, which had a press run of only 50,000 copies. A Post reporter eventually supplied two copies. Newspapers came in from throughout the United States and from around the world. Special editions or sections published on September 11 and 12 bear banner headlines screaming "Terror, "Horror," "Infamy," "Bastards!" "Apocalypse"; and dramatic photos, such as the London Times' two-page photographic spread of lower Manhattan in smoke and flames.

Curators and specialists in other parts of the Library also made special efforts to gather materials from their usual sources and beyond to add to the documentation of the ever-widening ramifications of the events of September 11. Staff members in the African and Middle Eastern Division surveyed their existing collections for materials that might be helpful in trying to understand the tragedy; in the Geogra-

Daryl Donley

The Pentagon burns after being hit by a hijacked airliner; a Bengali poster calendar, issued shortly after the attacks, reads, "If each Muslim resists America, then victory is certain for them. Osama Bin Laden."



phy and Map Division they searched for maps and geographic information that they knew would be helpful in responding to requests from members of Congress. Library employees in the overseas offices snapped up materials in their localities wherever they could find them—with an emphasis on ephemera such as flyers, posters and booklets that appeared almost overnight in areas of the Middle East and Latin America.

Capturing the Web

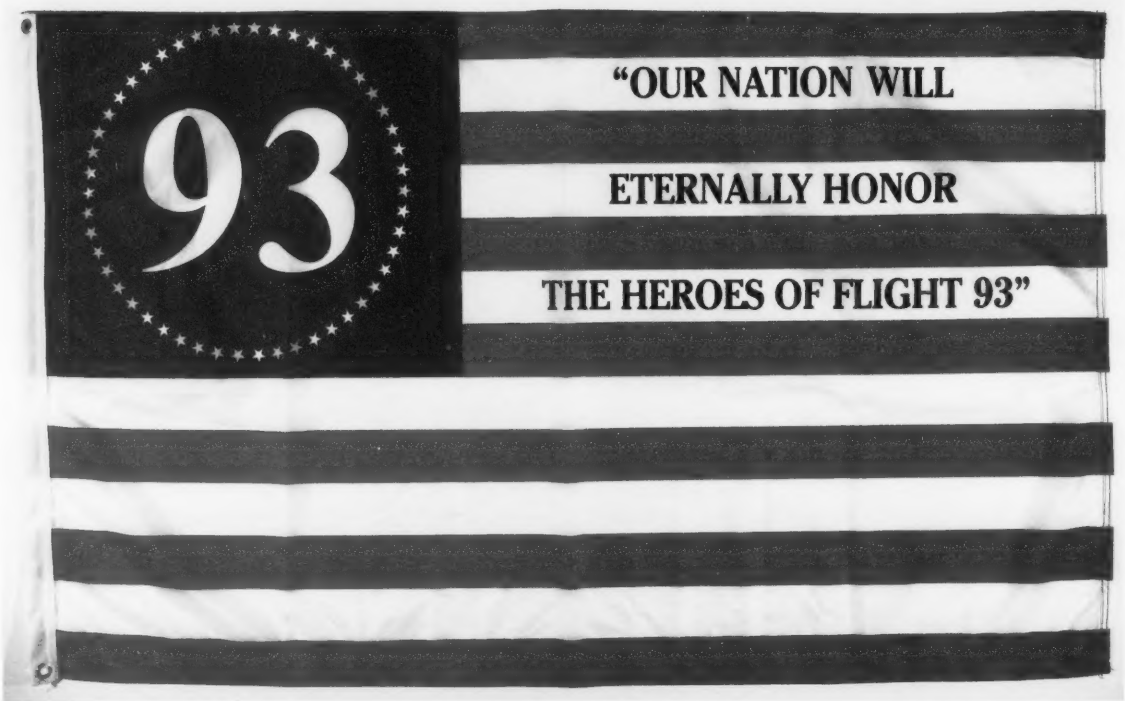
One of the Library's initiatives was to collect and preserve what was going out to the world over the Web after September 11. To understand the context in which the Library of Congress has embarked on a series of Web archiving pilots, one must consider the Library's 200-year history of preserving the national record of artistic and intellectual achievement. In the 21st century, the Web is one of the prime sources of information and data that may reside nowhere else. The rationale for Web collecting is, therefore, strongly linked to the Library of Congress' mission and purpose.

In 2000, Congress requested that the Library lead a collaborative effort to explore how to collect and preserve digital materials, especially materials that may exist in no other format, through the creation of the National Digital Information Infrastructure and Preservation Program (NDIIPP). One of the first projects initiated by the Library in response to this mandate was a Web Preservation Project—Mapping the Internet Electronic Resources Virtual Archive (MINERVA)—to collect, catalog and preserve collec-

Todd Maisel

Mary Altaffer

A woman in anguish, among the crowd fleeing lower Manhattan in the wake of the collapse of the Twin Towers of the World Trade Center; firefighter John Morabito of Ladder Company 10 at the WTC site after the attack; a double-page spread of the Times of London of Sept. 12 shows Manhattan as if under nuclear attack, just after the collapse of the second tower.



This modified American flag flew over the site near Shanksville, Pa., where United Airlines Flight 93 crashed after being hijacked. Passengers on the flight attempted to seize control of the jet from the terrorists.

tions from select Web sites for research use. The contents of this prototype Web site are now available only on the Library of Congress campus, at **www.loc.gov/minerva**. A second pilot, conducted in collaboration with the Internet Archive, a public nonprofit organization, developed a thematic archive, which targeted Web sites devoted to the 2000 national election. The collection comprises more than 2 million terabytes, or about 200 million pages, of election-related information gathered between Aug. 1, 2000, and Jan. 21, 2001. The link for this archive, which is currently hosted by the Internet Archive, may also be viewed at **www.loc.gov/minerva**.

Building the September 11 Web Archive

Following the events of September 11, the Library of Congress, in collaboration with the Internet Archive, Web Archivists.org, a group of scholars and students dedicated to developing tools and strategies for studying the Web, and the Pew Internet & American Life Project, began work on a new Web Archive to preserve the Web expressions of individuals, groups, the press and institutions in the United States and from around the world in the aftermath of the attacks. With the September 11 Archive, educators and researchers can learn what the official organizations of the day were thinking and reporting about the attacks on America; and they can read the unofficial, "online diaries" of those who lived through the experience.

The ability to collect such raw first impression material, in addition to information from the more standard sources, means that the Library can provide scholars with the chance to "live through" what so many experienced. Web sites provide dynamic, firsthand accounts and reflect a range of sentiments and points of view, functioning much as the morning and evening newspapers of the past.

The inherent power of the Web as an immediate, often impressionistic, communications medium, is also its chief liability—which makes collecting it a challenge. With the average Web site lasting between 45 and 75 days, the Library had to act quickly before some of the national and international responses were erased from the historical record.

To create the September 11 Web Archive, the Library's subject, area and language specialists recommended Web sites for inclusion in the archive, just as they recommend items for the permanent collections of the Library. The Library also worked with outside partners. The Internet Archive (**www.archive.org**) captured and stored the Web pages; WebArchivist.org (**www.webarchivist.org**) is creating archival metadata to make the collection searchable and the information retrievable; and the Pew Internet & American Life Project (**www.pewinternet.org**), explores the impact of the Internet on children, families and communities.

As a first step, on behalf of the Library of Congress, the Internet Archive sent an e-mail to the owner of each Web site selected for the archive. The e-mail stated that the collection was being cre-

ated for the Library of Congress, and that the collection was part of a pilot project mandated by Congress to collect and preserve ephemeral digital materials for current and future generations. Creators of Web sites were provided instructions on how to opt out of the collecting process. If their site was collected, but the site owner did not wish to permit offsite access to the materials, use of the site could be blocked.

The Library's specialists worked closely with the project to ensure comprehensiveness and diversity in the collection. Essentially, the Library wanted everything—American and international reactions to the events of September 11, responses from the U.S. government and the military, as well as the responses of religious, ethnic, mental health and educational communities. The Library also sought personal accounts and public discussion from listservs and online newsgroups.

September 11 Web Archive (MINERVA: Library of...
MINERVA
Mapping the INternet Electronic Resources Virtual Archive
A Library of Congress Web Preservation Project
The Collection Statement
The Library of Congress, in collaboration with the Internet Archive, WebArchivist.org and the Pew Internet & American Life Project, has created a collection of digital materials known as the September 11 Web Archive.
The September 11 Web Archive preserves the web expressions of individuals, groups, the press and institutions in the United States and from around the world in the aftermath of the attacks in the United States on September 11, 2001.
The Archive is important because it contributes to the historical record, capturing information that could otherwise be lost. With the growing role of the Web as an influential medium, records of historic events could be considered incomplete without materials that were "born digital" and never printed on paper.
Collection Statement | Selection Criteria
Technical Architecture | FAQs
September 11 Web Archive
Contribute a site to the archive
Search the archive
Surf the september 11 archive
Visit
Analysis and commentary
webarchivist.org

The period of Web site collection began within hours of the tragedy on September 11 and continued through the first week of December 2001. During that time period, the Internet Archive collected and indexed 40,000 sites, 500 million Web pages, or five terabytes of data. Of these, the Library of Congress alone nominated between 1,500 and 2,000 Web sites for inclusion, and Library staff provided the first level of subject terms around which the Web sites were organized for access. Subject descriptors included such terms as the press, government, portals, charity/civic, advocacy/interest, religious, school/educational, individual/volunteer, and non-English. Currently, the September 11 Archive can be searched by date, key word (e.g., charity), URL or title. With the help of WebArchivist.org, the Library is planning to catalog 2,500 primary sites, according to selection criteria that will be developed jointly by the two organizations. Deciding which Web sites to include in this category will be a challenging task requiring the review of thousands of sites to select the most relevant.

The Web site was made available to the public on Oct. 11 at (**http://September11.archive.org**). A recommendation form was placed on the WebArchivist.org home page, and requests ran on listservs inviting researchers and members of the public to nominate sites for inclusion. Although the site went "live" on Oct. 11, it continues to be modified. WebArchivist.org will continue to improve subject access, eliminate capture duplications, and develop descriptive metadata for each site using MODS XML-schema (**www.loc.gov/standards/mods**). The records eventually will be added to the Library of Congress online catalog.

The research potential of the September 11 Web Archive has been noted both in print media and, not surprisingly, on the Web itself. The Internet portal Yahoo! selected the archive as its top site of the year for 2001. The site was also included in the Librarians' Index to the Internet (**www.lii.org**), featured in The Scout Report (**http://scout.cs.wisc.edu**), and selected as both a Yahoo Pick of the Week (**http://docs.yahoo.com/picks**) and a USA Today Hot Site.

The September 11 Web Archive project raised many of the same issues librarians have been confronting since the profession's beginning. What are the dangers in collecting unevaluated sources? How do librarians, as keepers of the culture, ensure accuracy, balance and objectivity when disseminating information that has not been vetted through the avenues of peer review common to print media? When there are issues of national security at stake, how do we protect intellectual freedom and guard against censorship? Is it appropriate for the Library to collect Web sites that primarily seek to inflame, offend and promote hate?

Librarians, as keepers of the public record, have a responsibility to sublimate personal values for the public good and to consider what scholars and researchers of the future may wish to know about what happened today. The Library's September 11 Web Archive will give them the opportunity to obtain that information. ◆

Diane Nester Kresh is the director for Public Services Collections.

The Image As Witness

Collecting Visual Materials From the National Tragedy

By JEREMY ADAMSON

Tamara Beckwith

Ann Telnaes for North America Syndicate

Terrorist attacks on the World Trade Center (left) and the Pentagon (below) changed the world view of Americans on September 11, 2001.

Avijit Gupta

During the past year, the curators of the Prints and Photographs Division (P&P) have been engaged in an intense and highly focused campaign to collect a broad range of pictorial images that both factually document and creatively interpret the terrible events of September 11, 2001. The division's goal was to build visual archives that, spanning all collection formats, would accurately represent the nature and scope of artistic expressions prompted by the terrorist attacks on America. Many are on display in the exhibition, "Witness and Response: September 11 Acquisitions at the Library of Congress," which opens in the Great Hall of the Thomas Jefferson Building on Sept. 7.

The acquisition process was often distressing: reviewing hundreds of photographs recording death and destruction proved deeply disturbing. But recognizing the courage of the rescue crews amidst the rubble of the World Trade Center and the heartfelt patriotism of everyday Americans in so many of the photographs proved uplifting. Energizing, too, was the extraordinary generosity the curators encountered in their search for acquisitions. Excited to discover that the nation's oldest cultural institution was wholly committed to building archives of current creativity, artists of all kinds, as well as their supporters, were eager to assist in the process. An unusual spirit of collaboration—part of the spirit of unity that blossomed in the aftermath of the attacks—spontaneously developed, and an extraordinary number of creators either donated their works or offered them to the Library at cost. As a result, the Library now has several thousand works by a wide array of artists, photographers, graphic designers, print makers, architects, illustrators and editorial cartoonists. At the beginning of the quest, however, the curators had no idea where it would lead or what it would contain. But they knew they had to start quickly. All manner of creative responses, both traditional and unconventional, were appearing on the horizon daily. If the division didn't move quickly, the Library would lose opportunities to collect vital materials.

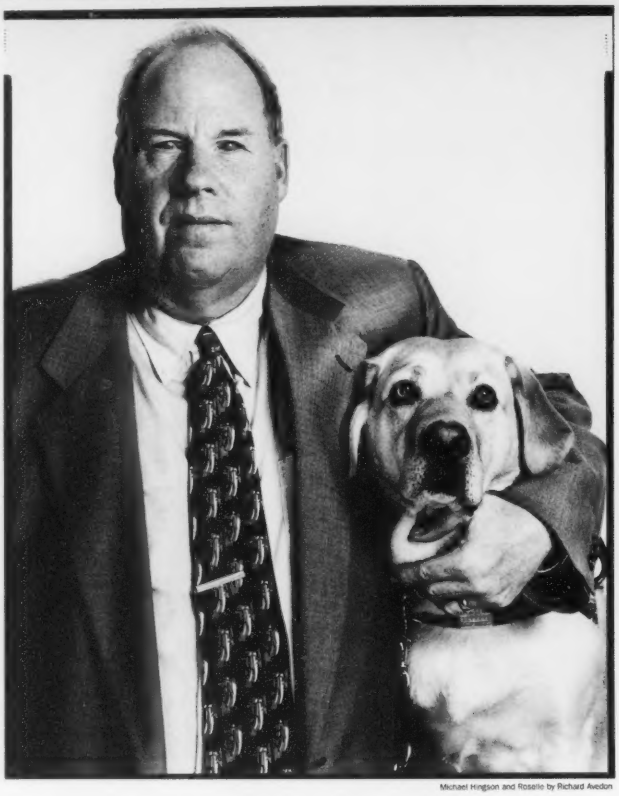
As an important first step to orienting the acquisition process, division chief Jeremy Adamson and head curator Harry Katz assembled all the special memorial issues published by weekly news magazines. Looking at hundreds of published photographs allowed all curators to assess the work of photojournalists and to recognize the unique and terrible iconography of the 9/11 disaster—airplanes being flown into office buildings and the resulting fireballs; collapsing towers; storm clouds of pulverized concrete; ash-covered survivors; burned and twisted structural steel; and exhausted firemen and police.

Curators learned to make critical distinctions among the photographs, to identify qualities that made one picture more compelling than another and determine what constituted a truly iconic 9/11 image. Later, this initial review of published work provided the experience and confidence to make significant acquisitions among the many unpublished images the staff soon encountered.

Artist Igor Kordev imagined the final moments of Flight 93 in "Pennsylvania Plane," which appeared in "Heroes: The World's Greatest Super Hero Creators" from Marvel Comics.

In late October, photography curator Carol Johnson saw the first of a series of ten, full-page photo essays published in USA Today titled "Courageous Americans." Sponsored by the Burger King Corporation, they featured stark, black-and-white portraits of rescue personnel taken by famed New York photographer Richard Avedon, along with short descriptions of the rescuers' personal courage. She contacted a friend in Avedon's studio to discover whether the original photographic portraits were available. They were not, but her initiative ultimately led to the donation by Burger King of a unique set of the photo essays, printed as a suite of posters especially for the Library. Two are on display in "Witness and Response."

In December, following up on a previous trip, Katz, with Adamson and Johnson, visited the Bolivar Arellano Gallery in New York to review an extraordinary display of some 250 color images of Ground Zero taken during and immediately after the attacks by 20 local news photographers. Typically, the work



Michael Hingson and Roselle by Richard Avedon

When the terrorist plane hit Tower One on September 11, Michael Hingson was at his desk on the 78th floor. His friend Roselle was nearby. Calmly, Roselle led Michael and Michael led his colleagues down to the ground floor. But safety was miles away. As they made it outside, Tower Two collapsed and in the smoke and rubble, Roselle led Michael and Michael led those who fled–all the way to the river. Michael has been blind since birth and Roselle is his guide dog.

"We're a team," Michael says again and again. And so they are.

Burger King is a proud supporter of the American Red Cross. Purchase an American flag decal at participating BURGER KING® Restaurants, which have been designated as "American Red Cross Donation Centers." Net proceeds will go to the American Red Cross Liberty Disaster Relief Fund to support those affected by this tragedy and its emerging needs. Visit www.redcross.org to learn more about how you can help. A special thank you goes to AOL Time Warner for making these photo essays available on their website.

Officer Isaac Ho'opi'i by Richard Avedon

"Come towards my voice, come towards my voice, come towards my voice." Defense Protection Service Officer Isaac Ho'opi'i rushed into a flaming Pentagon minutes after the terrorist plane had struck. "It was pitch dark inside," he said. "People were calling for help. But they couldn't see me. So I kept repeating 'Come towards my voice'." Those who followed were miraculously saved. Three weeks later, lying in a Washington hospital with 2nd and 3rd degree burns, Wayne Sinclair remembered these same words and made a telephone call. "I found you," Sinclair told Ho'opi'i.

"I found my guardian angel."

Burger King is a proud supporter of the American Red Cross. Purchase an American flag decal at participating BURGER KING® Restaurants, which have been designated as "American Red Cross Donation Centers." Net proceeds will go to the American Red Cross Liberty Disaster Relief Fund to support those affected by this tragedy and its emerging needs. Visit www.redcross.org to learn more about how you can help. A special thank you goes to AOL Time Warner for making these photo essays available on their website.

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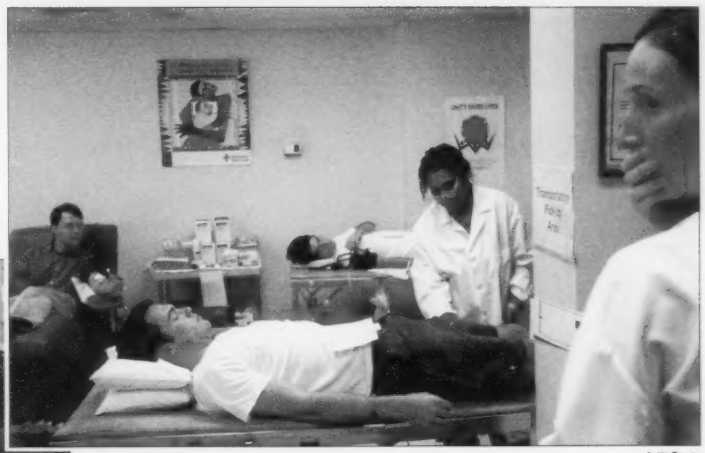
of New York photojournalists is not publicly exhibited. While a handful of their images taken on assignment appear in newspapers and magazines, the vast majority of their work remains unseen. But the indispensable role of photojournalism in recording the destruction of the World Trade Center and the selfless acts of bravery by emergency personnel altered the status quo entirely. Every still photo shot that day is now critical, historical evidence.

A news photographer himself, Arellano had opened his small exhibit space specifically to display the September 11 photos taken by his friends and colleagues, as well as his own. All wanted their work to bear public witness to the shocking tragedy—the biggest story they would ever cover—as well as to honor the dead and the actions of the living. When P&P staff visited, the out-of-the-way gallery had become a spontaneous gathering place for rescue personnel, the participating photographers, and victims' family members, all still struggling to comprehend the magnitude of the disaster and its impact on their lives. The Library recognized the significance of the little-advertised collection, and the 126 riveting images that Johnson selected for the collection reveal photojournalism at its best.

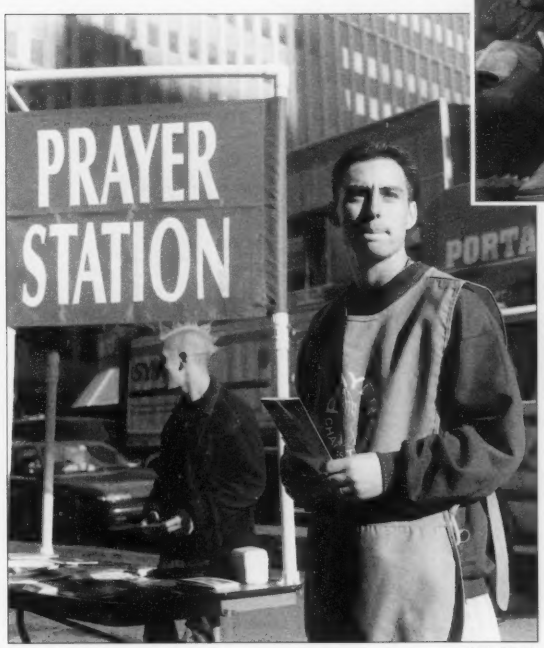
By late November, a variety of 9/11-related exhibitions had been quickly organized, especially in New York where local audiences were in need of

Robert Mecca

In the wake of the World Trade Center collapse, the people of Manhattan at first fled, then flocked to hospitals to donate blood and pray, in support of the efforts of the emergency workers as they searched for survivors in the wreckage.



Avijit Gupta

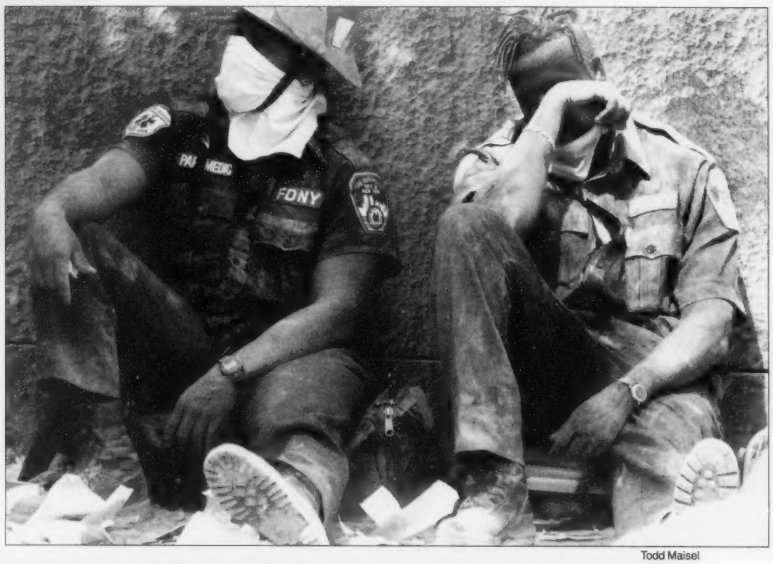


Kevin Bubriski

William C. Lopez

Mary Altaffer

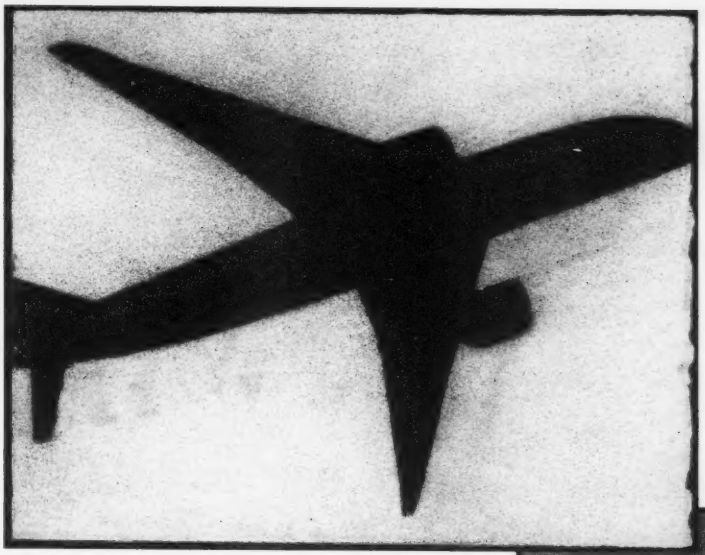
People evacuating lower Manhattan amid dust and debris of the World Trade Center; rescue workers seated against a wall at the collapse site



Todd Maisel

Cartoonists told moving stories in the wake of the attacks. Carol Lay's weekly "Story Minute" feature described the work of one volunteer in New York.

GROUND ZERO: 9/13
STORY: M. CHU • DRAWN BY C. LAY
MAVIS CHU IS AN ACTIVE VOLUNTEER FOR BEEKMAN HOSPITAL, DOWNTOWN NEW YORK.
SHE AND TWO OTHERS WENT TO DISTRIBUTE EYE LUBRICANTS TO RESCUE WORKERS.
THEY WENT IN DIFFERENT DIRECTIONS, PASSING OUT PACKETS ALONG THE WAY.
MS. CHU WAS OVERWHELMED BY THE EXTENT OF THE DEVASTATION.
IT WAS SUCH THAT AT ONE POINT THE LONG-TIME DOWNTOWNER BECAME LOST.
THIS USED TO BE GREENWICH STREET.
EVEN WITH THOUSANDS OF WORKERS THERE, EVERYONE MOVED ABOUT IN SILENCE.
ONE MAN GAVE HER A MASK AND A HARD HAT.
THANK YOU FOR DOING THIS FOR US.
WHEN SHE RAN OUT OF PACKETS SHE HANDED OUT SANDWICHES AND SOCKS.
HEY, LITTLE LADY DOCTOR! YOUR HARD HAT IS TOO CLEAN!
GOD BLESS AMERICA
A FIREMAN PUT A "GOD BLESS AMERICA" DECAL ON HER HAT.
A FEW BLOCKS LATER, ANOTHER FIREFIGHTER GAVE HER A HUG.
YOU SERVED ME A HOT MEAL AT BEEKMAN YESTERDAY. I REMEMBER YOUR KINDNESS.
EVERYONE WANTED TO HELP IN SOME WAY.
PEANUT BUTTER AND JELLY BY MARY, AGE 7
WHAT A GREAT CITY I LIVE IN!

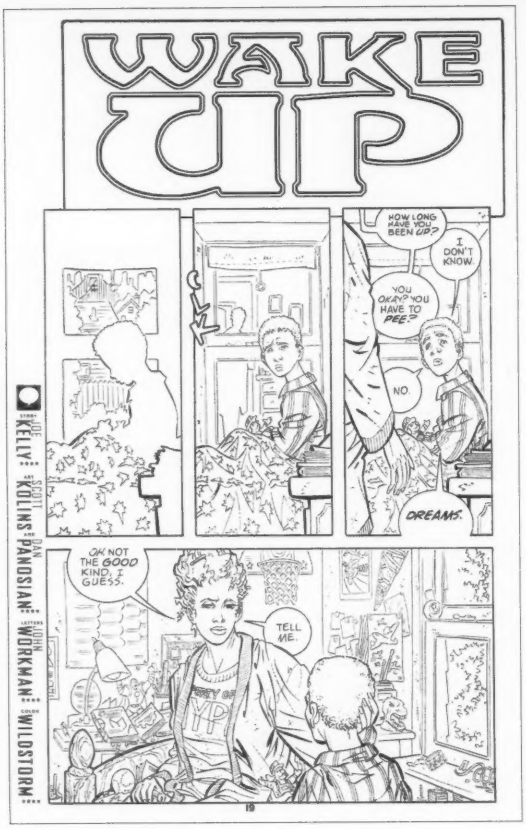


Two from New York's Exit Art gallery: "New Fears #5" by Chandra Cerrito depicts a new dark angel of death; and "How My Life Has Changed" by Hilary North.

Below, artist Will Eisner, a towering influence on the graphic arts and comic book artists since the 1930s, contributed "Reality 9/11" to Alternative Comics' "9-11 Emergency Relief" compilation.

How My Life Has Changed
Hilary North

I can no longer flirt with Lou.
I can no longer dance with Mayra.
I can no longer eat brownies with Suzanne Y.
I can no longer meet the deadline with Mark.
I can no longer talk to George about his daughter.
I can no longer drink coffee with Rich.
I can no longer make a good impression on Chris.
I can no longer smile at Paul.
I can no longer hold the door open for Tony.
I can no longer confide in Lisa.
I can no longer complain about Gary.
I can no longer work on a project with Donna R.
I can no longer get to know Yolanda.
I can no longer call the client with Nick.
I can no longer contribute to the book drive organized by Karen.
I can no longer hang out with Millie.
I can no longer give career advice to Suzanne P.
I can no longer laugh with Donna G.
I can no longer watch Mary Ellen cut through the bull shit.
I can no longer drink beer with Paul.
I can no longer have a meeting with Dave W.
I can no longer leave a message with Andrea.
I can no longer gossip with Anna.
I can no longer run into Dave P. at the vending machine.
I can no longer call Steve about my computer.
I can no longer compliment Lorenzo.
I can no longer hear Herman's voice.
I can no longer trade voice mails with Norman.
I can no longer ride the elevator with Barbara.
I can no longer be happy about Jennifer's pregnancy.
I can no longer walk with Adam.
I can no longer say hello to Steven every morning.
I can no longer see the incredible view from the 103rd Floor of the South Tower.
I can no longer take my life for granted.


WAKE UP
HOW LONG HAVE YOU BEEN UP?
I DON'T KNOW.
YOU OKAY? YOU HAVE TO PEE?
NO.
DREAMS.
OH NOT THE GOOD KIND, I GUESS.
TELL ME.
JOE KELLY: SCOTT KOLLINS AND DAN PANOSIAN: JOHN WORKMAN: WILDSTORM

BAD GUYS.
SOMETIMES I THINK BAD GUYS ARE GONNA COME INTO MY ROOM AND...
I'M AFRAID THAT BAD GUYS ARE GONNA HURT US.
WELL, YOU SHOULDN'T WORRY ABOUT THAT, SWEETIE.
FIRST OF ALL, MOMMY AND DADDY ARE ALWAYS ON WATCH FOR BAD GUYS, AND WE KEEP THEM AWAY.
EVEN BETTER, THOUGH, THERE ARE A LOT OF PEOPLE WORKING HARD OUT THERE TO MAKE SURE NO BAD GUYS CAN HURT US--
BUT SOMETIMES THEY DO.
I HEARD IT ON THE NEWS--
THE NEWS--
THEY CAN GET IN WINDOWS SOMETIMES.
OR STEAL CARS.
THE BAD GUYS WIN SOMETIMES, DON'T THEY?
THEY WIN AND... AND PEOPLE GET VERY HURT.

YEAH... YES.
BUT THEY DO. SOMETIMES.
SOMETIMES THEY DO. BUT NOT TONIGHT.
SOMETIMES, YES...
AND WHEN THAT HAPPENS, WE HAVE A VERY IMPORTANT JOB TO DO.
WE HAVE TO STAND UP... TALL... AND SHOW THEM THAT THEY CAN'T BREAK US.
THAT THERE ARE MORE GOOD GUYS THAN THERE ARE BAD ONES.
WHEN WE DO THAT, THEY DON'T EVER WIN.
BUT IF A BAD GUY HAS A BASEBALL BAT OR A BOMB AND HE--
JIMMY.
--OR SOMEONE GETS SHOT--
JIM--
THAT'S BROKEN, ISN'T IT? DON'T THEY "WIN"?
NO. NO, HONEY... NOT IF YOU DON'T LET THEM GET THIS.
YOUR HEART. YOUR SPIRIT--
--WHERE YOU KEEP YOUR LOVE AND SMILES AND EVERYTHING THAT MATTERS.
YOU CAN'T EVER LET THEM BREAK YOUR HEART, NO MATTER WHAT HAPPENS.

I DON'T UNDERSTAND. WHAT IF THEY HAVE A GIANT CLAW AND PULL OUT MY HEART--?
-SIGH- WHY DOES YOUR FATHER LET YOU WATCH THE NEWS THE NIGHT BEFORE I HAVE TO PULL A DOUBLE?
NO ONE HAS A GIANT CLAW. JUST GO BACK TO SLEEP AND TRUST ME...
ONE DAY, YOU'LL UNDERSTAND COMPLETELY WHAT I MEAN.
OKAY... YOU GOING BACK TO SLEEP, TOO?
AN HOUR AND A HALF BEFORE THE ALARM? I DON'T THINK SO.
HOW CAN I CATCH BAD GUYS IF I'M ALL GRUMPY?
GET SOME SLEEP NOW, AND IF YOU'RE STILL WORRIED, JUST REMEMBER..
...MY HEART IS UNBREAKABLE BECAUSE I HAVE YOU IN IT.
I LOVE YOU, SWEETHEART.
UNBREAKABLE. YEAH.
I LOVE YOU, TOO, MOM... I LOVE YOU SO MUCH...
I THINK I WANT TO WAKE UP NOW.
JIMMY-BOY?
WHAT ARE YOU DOING?

WHAT ARE YOU DOING?
PROPERTY OF NYPD
DOING WHAT MOM SAID.
I'M STANDING TALL.
BECAUSE I WANT THE BAD GUYS TO KNOW...
JIMMY
I'M NOT BROKEN. MY HEART IS UNBREAKABLE, TOO.
CHERISHED MOTHER COURAGEOUS OFFICER
Love, Mom
DO YOU THINK--CAN WE...? CAN WE START DOING STUFF AGAIN? I THINK MOM WOULD LIKE THAT.
YEAH, CHAMP.
I THINK SHE WOULD, TOO.
Dedicated to N.Y.P.D. Officer Moira Smith, Port Authority P.D. Captain Kathy Mazza, their families, and all of the Children standing tall to honor lost Mothers and Fathers.

"Wake Up" (opposite, concluding above left), by Scott Kolins, Dan Panosian, Joe Kelly and John Workman, is a hopeful story of a boy encountering his late mother in a dream. And in Alex Ross' painting, one of the greatest fictional heroes and his dog look up in respect to real-life heroes. Both pieces appeared in DC Comics' "9-11: September 11th 2001" collection.

collective, therapeutic relief from the trauma they suffered. The displays were constantly crowded. Some, like a museum show that featured the work of members of the elite Magnum Photos news agency, were exclusive; others, like "This Is New York: A Democracy of Photographs," were radically inclusive and unedited. Any snapshot taken that day was accepted. These and other concurrent 9/11 shows in Manhattan greatly assisted P&P curators to survey the nature and range of creative artworks as well as documentary images, and acquisition-related trips to Manhattan became frequent.

On one trip in early 2002, Katz, a cartoon and caricature specialist, visited a show at Exit Art, a non-profit, cultural center and alternative art exhibition gallery not far from the World Trade Center site. It was an unusual display—original illustrations by leading comic book artists on the 9/11 theme. The comic book is a powerful and compelling storytelling medium, and in the aftermath of September 11, illustrators were among the first artists to respond to the terrorist attacks. In an unprecedented action, a coalition of publishers, writers and illustrators quickly joined forces to produce a remarkable, two-volume anthology, "September 11: The World's Finest Comic Book Writers and Artists Tell Stories to Remember." Original work for these books, as well as for another graphic publication, "World War III Illustrated," was on display at Exit Art. Impressed by the high quality of the cartoons on view, Katz and curatorial assistant Martha Kennedy immediately contacted the editors and publishers to inquire about possible acquisitions. All were highly enthusiastic and in turn contacted the artists who, in a remarkable display of generosity and unity, donated 335 original drawings to the Library.

Concurrently, Exit Art had mounted a second, more inclusive exhibition, "Reactions: A Global Response to the 9/11 Attacks." Recognizing that people everywhere had an urgent need to freely communicate their feelings publicly, the staff of the avant-garde gallery had sent out a worldwide appeal by letter and e-mail for individuals to send in creative responses. There was one simple criterion: each artwork had to be on an 8 1/2 x 11-inch sheet of paper. When Katz saw the show, some 2,443 original pieces were on view, hanging densely in rows from wires strung across the gallery. They included heartfelt and highly personal creations: drawings, paintings, photographs, collages, letters, digital prints, poems and graphic designs. The exhibit was American in spirit—completely open and democratic. Everyone was an equal

Daniel DiGia

A piece from the open-submission "Reactions" exhibition by New York's Exit Art gallery; an aerial view of the damaged Pentagon building

participant; sophisticated work by internationally recognized artists hung side-by-side with drawings submitted by children.

These were ready-made, visual archives, revealing a wide variety of social, cultural and emotional reactions to the terrorist attacks; the same-sized works expressed strong feelings—grief, fear, anger, hope, patriotism, even strong antiwar sentiment. A critical and popular success, the unique show was an attractive, if unusual, acquisition for the division's growing 9/11 collection. Subsequently, Adamson and Katz met with the board of directors of Exit Art to present the case that the Library of Congress was the appropriate repository of this unique array of creative responses from individuals in 27 countries. They enthusiastically approved, and the Exit Art Reactions Collection was acquired at cost, rights-free. Representative examples are included in "Witness and Response."

In early 2002, another unconventional exhibition opened in New York, "A New World Trade Center: Design Proposals." In collaboration with the editors of Architectural Record, gallery owner Max Protetch had invited more than 100 architects worldwide to submit imaginative proposals for the redevelopment of the Twin Towers site. Sixty, including many internationally acclaimed practitioners in the field, sent sets of drawings, models, and photographs, as well as state-of-the-art electronic and digital presentations of their ideas. Freed from practical, real-world constraints imposed by clients, and incorporating radically different technological, economic, social and philosophical approaches, the proposals were highly creative and forward-looking. Taken as a group, they provided a remarkable "snapshot" of advanced architectural thinking at the beginning of the 21st century.

U.S. Government Photo

After it opened in New York, the architecture show attracted extraordinary media attention and unprecedented, standing-room-only crowds. Ford Peatross, P&P's curator of architectural, design and engineering collections, raised the idea of acquiring the unique collection, and in April 2002, when the show traveled to the National Building Museum in Washington, D.C., (where it broke attendance records), it was carefully reviewed by the curators and

Diane Kresh, director for public service collections. Recognizing its importance, Kresh authorized its acquisition. Adding to the growing critical acclaim of "A New World Trade Center" was the fact that it had been selected by the U.S. Department of State to be America's official entry at the 2002 Biennale di Venezia, the celebrated international architecture exhibition scheduled for this fall in Venice. Examples of the conceptual designs—including the well-known "Towers of Light" proposal—are digitally displayed in the Library's current September 11 exhibition.

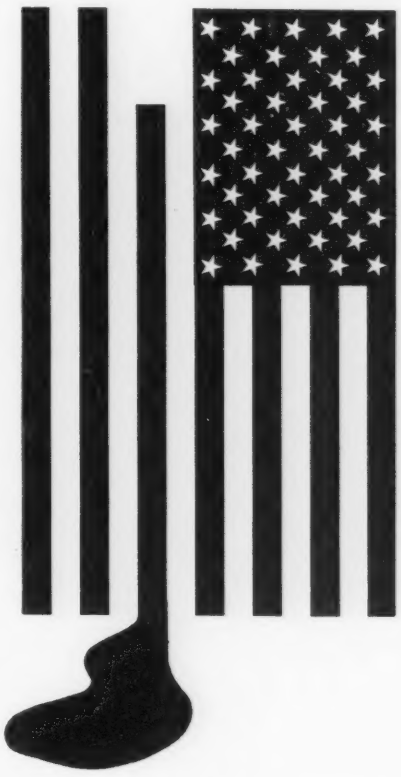
Gallery owner Protetch also introduced Adamson and Peatross to the fine art photographer Joel Meyerowitz. Although best known for his exquisite, light-filled landscape and marine views, he was the only photographer officially authorized to remain on the World Trade Center site after September 11 and document the work. Until May 2002, when the debris was finally cleared, he devoted himself to photographing the steady demolition, hour-by-hour, day-by-day, and the retrieval of victims. His beautiful but haunting scenes of the ruins at all times of the day and night, along with his portraits of construction workers, police and firemen at Ground Zero, have attracted widespread national and international attention. After reviewing a selection with the photographer in New York, Adamson and Katz chose fifteen large-size, color compositions for the Library's collections, several of which are on view in "Witness and Response."

Another well-known photographer, Carol Highsmith, unexpectedly donated a stunning panoramic photograph she took of lower Manhattan and the World Trade Center from a helicopter on a clear day in early August 2001 (see photo, page 176). Almost a year later, she was invited to accompany the cross-country trip of the final remains of the Twin Towers, a massive piece of structural steel that will be melted down and turned into a memorial sculpture in California. Along the way, as the truck stopped in cities and towns, tens of thousands reached out to touch the damaged beam and personally share in America's collective grief. Highsmith documented the extraordinary journey, recently donating her set of color photographs, along with their rights.

After the trip, Highsmith put Peatross in touch with company officials in charge of recycling the steel from Ground Zero. For the Library's current memorial exhibition, they especially saved the last burned and crushed fragments of structural steel and metal cladding from the World Trade Center. A strong supporter of the Library, the energetic photographer also helped to arrange for another gift—a piece of limestone torn from the Pentagon (see article, p. 176). On display in the exhibition, these artifacts are tangible records of the physical devastation suffered on September 11, 2001.

As the curators continuously reviewed the division's growing acquisition, they realized that important images were missing. While scores of photographers had documented the destruction of the World Trade Center, few were on hand when the Pentagon was attacked, or when hijacked Flight 93 crashed in a rural field in Shanksville, Pa. Intent on filling gaps, in the early spring of this year, photography curators Carol Johnson, Beverly Brannan and Verna Curtis visited the Newseum in Arlington, Va., to view an exhibit of Pentagon-related images. Among them were several dramatic, eyewitness shots taken by a local amateur photographer, Daryl Donley. An administrator at the National Symphony Orchestra, he had been caught in a traffic jam directly opposite the building. The doomed passenger jet passed directly over his car before exploding in a fireball inside the immense office complex. After recovering from his initial shock, he reached for his camera and took a unique series of photographs of the burning structure immediately following the impact. Resourceful photo curators tracked down Donley and arranged to acquire a selection of his extraordinary views.

To obtain images from Shanksville, Beverly Brannan telephoned area newspapers, the local volunteer fire department, and even contacted the rural electric cooperative, eventually locating several independent and amateur photographers who had documented the crash site, the activities of Red Cross and other volunteer workers, and the memorials to the victims which had appeared spontaneously. From online databases, she also identified relevant Shanksville and Pentagon images from photographers employed by Associated Press, Reuters and the Knight-Ridder syndicates. Assistant curator Maricia Battle then followed up, contacting various newspapers and photojournalists and carefully negotiating the acquisition of 58 copyrighted images, along with their exhibition rights. While documentary photos predominate, Verna Curtis, curator of fine art photography, recommended the acquisition of a number of symbolic and poetic images taken by leading artist-photographers. In one mournful instance, a photographer digitally manipulated a vertical format, architectural view made in 1994. He removed a shot of the soaring Twin Towers above ground, but retained their reflection below in a



"Bleeding Flag" by Ziva Kronzen

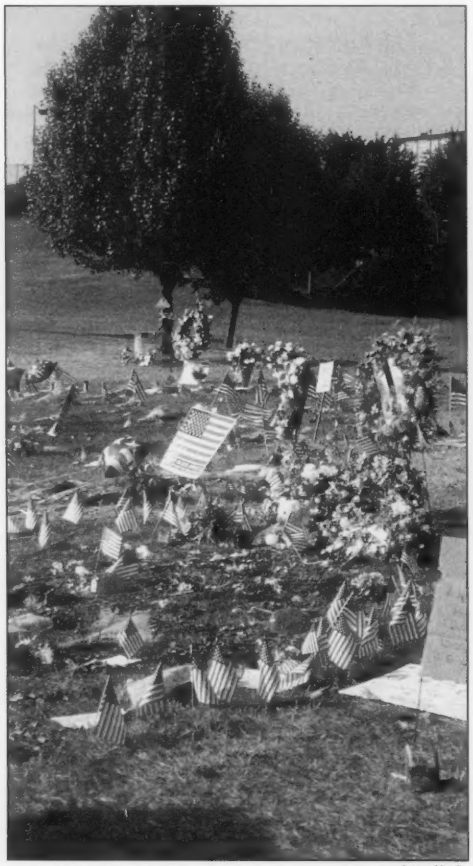
puddle of water on a deserted street.

In the field of posters and related graphic design, a variety of New York artists produced works intended to boost spirits and heal emotions in the aftermath of the World Trade Center attack. For a collaborative project called "Time to Consider: The Arts Respond to 9/11," poets, architects, artists and designers submitted 100 designs. Four were finally selected for printing and were distributed all over the city. Poster curator Elena Millie ensured they were donated to the Library, along with a CD-ROM containing the entire series of submissions. In addition, Millie discovered five compelling 9/11-related poster designs in the annual springtime Communications Graphics Show sponsored by the American Institute of Graphic Art. They, too, entered the Library's collections as gifts.

A startling series of 23 posters, expressing an entirely different point of view, was acquired through the Library's overseas operations office in Islamabad, Pakistan. The garish designs all include the looming face of Osama bin Laden surrounded

Carol Highsmith

Spontaneous shrines in memory of victims appeared at disaster sites and at public places throughout the nation (clockwise from top): patriotic angels at the Shanksville, Pa., site of the crash of Flight 93; a candle-filled sidewalk memorial in Manhattan; and a shrine on the Pentagon grounds near the crash site in Arlington, Va.



James Hardin

David Finn

by exploding U.S. warplanes, tanks, rifle-toting child warriors and holy Islamic sites, along with superimposed Koranic exhortations and Jihad slogans in Arabic and Urdu. One especially chilling poster situates bin Laden's head against a photograph of the World Trade Center in flames. Repellent as they may be to Americans, these graphic images are a part of the historical context that must be preserved.

Like her colleagues, fine prints curator Katherine Blood searched for artworks related to the September 11 theme. Fine artists were slower to respond creatively than illustrators and graphic designers, but an exhibition presented in early 2002 by Meridien International Center in Washington, D.C., "True Colors: Meditations on the American Spirit," brought together a variety of creative responses, several of which she recommended for acquisition. Another local show, "Artists Respond: September 11," staged at the Rockville (Md.) Art Center, likewise provided a source of new acquisitions. Blood also tracked down two memorial print portfolios that were added to the collection: "9/11. Fear, Fate, Faith" by students and faculty at the Corcoran School of Art + Design (P&P also acquired a matching portfolio of photographs by Corcoran students) and "September 11th" published by artist members of New York's Manhattan Graphics Center. In all, 83 artists' prints and drawings were acquired, again, many by gift. The majority of these artists had created their work not for the art market, but out of an inner need to express and allay their own personal feelings of anguish, mourning and disbelief. The examples of recent P&P acquisitions on view in "Witness and Response" reveal not only the wide-ranging approaches taken by creative individuals to documenting and interpreting the terrible events that occurred on September 11, 2001, and the feelings they aroused, but also the commitment of the curatorial staff to ensuring that such works remain a vital component of the historical record preserved in the Library of Congress. Looking back, the division's still-growing 9/11 archives is not unlike the great collection of Depression-era Farm Security Administration photographs that reveal so poignantly the strength and resilience of the American people in times of duress. ◆

Jeremy Adamson is chief of the Prints and Photographs Division.

Dylan Moore

The attacks inspired many outbursts of patriotic activity. Here, Brooks Breece of Dale City, Va., waves the American flag on a hill overlooking the interstate highway in Occoquan, Va., on Sept. 14, 2001.

22 pages of coverage inside

The Honolulu Advertiser

STATE EDITION

WEDNESDAY / September 12, 2001 / HAWAI'I'S NEWSPAPER / honoluluadvertiser.com

America's bloodiest day

'This is the second Pearl Harbor'

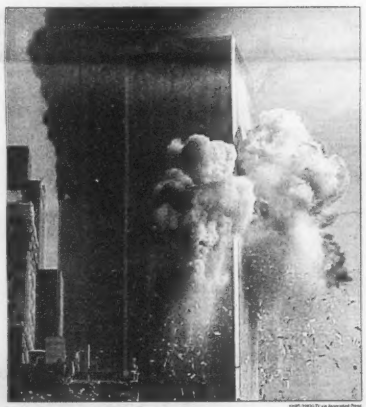
Hawai'i victims

Rescuer deaths

Prime suspect

Pentagon ruins

How and why



A fireball explodes from one of the World Trade Center towers after a hijacked jetliner crashed into the building.

Terrorists in jets kill thousands

America bleeds today, wounded but resolute in the aftermath of the deadliest terrorist attack in our history.

In a nightmare captured on video and replayed endlessly for an astonished nation yesterday, three hijacked jetliners, turned into missiles by teams of suicidal terrorists, slammed into the World Trade Center in New York and the Pentagon, killing thousands. A fourth hijacked plane crashed in Pennsylvania.

"This is the second Pearl Harbor," said Sen. Chuck Hagel, R-Neb.

Official suspicion quickly fell on terrorist Osama bin Laden.

Addressing the nation, President Bush said, "Today, our nation saw evil." He said the United States would retaliate against the terrorists and any country that harbors them. "These acts shattered steel, but they cannot dent the steel of American resolve."

All flights in the United States were grounded until at least today. The failure of airport security was unexplained. Early reports suggested some of the hijackers were armed with knives and boxcutters.

Altogether, the four downed planes carried 266 people. All were killed.

More than 50,000 people work in the World Trade Center towers. More than 200 firefighters and police officers may have been killed when the towers toppled.

At the Pentagon, hundreds died.

Until yesterday, the bloodiest day in U.S. history was Sept. 17, 1862, when about 4,700 Union and Confederate soldiers died in the Civil War battle of Antietam.

The attack on Pearl Harbor on Dec. 7, 1941 killed 2,395.

As rescuers search the rubble, staggering new toll for Sept. 11, 2001, will be the highest yet.

INSIDE

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Island Life	F1-8	Weather	A11

TheHonoluluAdvertiser.com

For the latest local and national developments on the terrorist attacks on the United States, see honoluluadvertiser.com

What you need to know today in Hawai'i

- Honolulu International Airport and airports on the Neighbor Islands are closed until at least 6 a.m. For an update, monitor news reports and check with the airlines.
- U.S. bomb markers will remain closed today and it is unclear when they will reopen. Most banks and businesses are open.
- Public schools on military bases in Hawai'i are closed with the exception of Mililani Elementary. All other public schools are open.
- Military bases remain on high alert. Nonessential workers at Army and Navy installations are asked to stay home. The Spark Matsunaga Veterans Administration Medical Center, Hickam Air Force Base and Marine Corps Base Kaneohe are open to civilian workers.

Potomac News & Manassas Journal Messenger

SERVING THE PRINCE WILLIAM REGION

50 cents — One 42nd year

EXTRA EXTRA EXTRA

Tuesday, September 11, 2001 — A Media General Newspaper

U.S. ATTACKED

Smoke rises from the Pentagon in Washington, D.C., Tuesday. The Pentagon was struck by an aircraft in an apparent terrorist attack in the nation's capital.

INSIDE

- Governor activates National Guard
- Manassas, area airports shut down
- Schools cancel after-school activities
- Military bases on alert
- Area cancellations
- County hospitals stand ready
- The event locally
- Defense contractors react
- Witnesses to Twin Towers attack

PENTAGON BURNS; D.C. EVACUATED

By GIL KLEIN, MARTEN ROSSELL and PATRIK BRIDEL

Media Service News Service

WASHINGTON — The nation's capital exploded into chaos after a jetliner crashed into the Pentagon, a bomb exploded outside the State Department and America's most famous buildings were evacuated in an unprecedented terrorist attack.

The attacks came within an hour of the two airplane crashes into the twin towers of the World Trade Center in New York City.

An American Airlines 757 crashed into the Pentagon. Eye witnesses said the 757 flew low down Columbia Pike and accelerated as it aimed toward the side of the Pentagon, which is where many of the top generals and admirals have their offices. It crashed into the heliport just outside of the building.

One defense contractor said he had been watching the television coverage of the Twin Towers attack inside the Pentagon when he felt a jolt.

"A strong gust of air went through the hallways," he said. "Someone yelled, 'everyone out now.' It got pretty chaotic very fast."

A car bomb exploded outside the State Department about 10:30 a.m., and a loud explosion was reported in the vicinity of the Capitol. Security guards brandishing automatic weapons were seen outside of the White House, while snipers took position on the roof.

Rumors spread throughout the city and Arlington, just across the Potomac River where the Pentagon is located.

"I actually video taped a massive explosion over the Pentagon National Airport way," said Ajay McLeod, a tourist from New Zealand who had been outside the White House. "I could see the smoke and somebody said it was a bomb. But to me it wasn't a bomb."

"I guess coming from the part of the world that I do, it's very hard to understand that these things happen," he said. "There are too many crazies in the world."

Reports that yet another airliner had been hijacked out of Pittsburgh put the city on high alert as fighter jets were scrambled out of Andrews Air Force Base just outside of the city.

There were reports of a hijacked jet circling Dulles International Airport outside of Washington.

Emergency vehicles from all over the metropolitan area scrambled to aid the injured and streets blocked everywhere. Emergency helicopters landed near the Pentagon to pick up badly burned victims rushed out of the building on stretchers.

A bus from Walter Reed Army Medical Center raced to make its way through traffic down 14th Street escorted with sirens blaring, as the officers had on their horns.

Thousands of people evacuated from their offices milled around the streets and traffic got their cars out of their parking garages. The city was mired in gridlock as everyone tried to get out of downtown.

By 10:45 a.m. all federal buildings were ordered evacuated in Washington.

"We're dealing basically with an afternoon rush hour," traffic monitor Jerry Edwards said at 10:30 a.m. as cars streamed out of the city.

Cell phone circuits were jammed, knocking down communications throughout the metropolitan area.

Planes of smoke pour from the World Trade Center buildings in New York Tuesday. Planes crashed into the upper floors of both World Trade Center towers minutes apart in a horrific scene of explosions and fires in the 110-story buildings. Pictures on 2, stories on 7.

Special Editions

Newspapers Worldwide Reflect Shock and Horror

By GENE BERRY

On the afternoon of September 11, the Library began collecting U.S. and foreign newspapers that recorded the immediate horror of the day in journalists' words and through photographers' lenses. Because official distribution channels were affected not only on 9/11, but by closure of all U.S. air traffic for three days and for months afterward due to the anthrax attack disrupting mail delivery to the entire Capitol complex, Library staff obtained some of the newspapers in the current Library exhibit from family, friends and colleagues across the country and overseas. Some of these special editions received from an extended Library family may not have been otherwise available to the Library.

On this, the first anniversary commemorating September 11, the Library continues to collect newspapers chronicling the unfolding story of how our nation and the world responded to the tragedy of that day. The 9/11 newspaper issues are now part of the Library's Historic Events Newspaper Collection, which allows future generations to read contemporaneous accounts of the tragedy.

Although the collection is occasionally used by journalists, scholars and members of Congress, the Historic Events Newspaper Collection is primarily used by the Library to support educational exhibitions and outreach to the public, such as the current Library exhibition, "Witness and Response," marking September 11.

Other newspapers in the Library's current exhibition show the impact on every aspect of society in the months following 9/11. Newspapers printed pictures of flags, which were in short supply at the time, and encouraged readers to cut them out and display them. They also embellished their

Press reactions to the 9/11 attacks in many languages, including Spanish and Arabic; L'Express (Paris) cartoonist De Plantu depicts the changing nature of the combatants in an Oct. 17, 2001, issue of the publication.

SPECIAL REPORT

Austin American-Statesman

statesman.com

Wednesday, September 12, 2001

'OUR NATION SAW EVIL'

- **Targets:** Hijacked planes slam into World Trade Center, Pentagon
- **The toll:** Thousands feared dead in world's worst terrorist attack
- **Missing:** Nearly 400 NYC firefighters, police feared dead; 266 aboard jets
- **The suspect:** Evidence 'strongly points' to terror mastermind bin Laden
- **Gridlock:** U.S. markets shut down; air travel halted; Austin airport closed
- **The president:** Tragedy fills nation with 'a quiet, unyielding anger'

Covered in debris dust, people made their way through the layer of destruction on the streets as they walked away from the World Trade Center.

Long, aggressive fight ahead for U.S., Bush

Airliners turned into weapons of terror

A fireball spews glass and debris out of the World Trade Center's south tower after a jet airliner rammed it Tuesday morning. The building later collapsed as the flames gutted the upper floors.

Today's American-Statesman is being delivered to all weekday and Sunday subscribers.
For the latest breaking news, go to statesman.com

SPECIAL EDITION

SAN FRANCISCO

The Examiner.

Wednesday, September 12, 2001 — Keeping San Francisco a two-newspaper town. — 25 cents

BASTARDS!

A CHANGED AMERICA

pages with other patriotic images, slogans and pleas. Advertisements used patriotic motifs and themes along with the products they intended to sell, and sometimes advertised nothing, showing instead a flag or making a public service plea for victim relief. The grief, as well as the resolve of an entire nation, was cataloged on many levels through the pages of newsprint published daily and weekly across the nation, as the hunt for the perpetrators continued and the world asked how this could happen.

Within days of the attacks, comic book artists working for major publishers turned their talents to commemorating the ordinary folks who became heroes by their extraordinary deeds of service and sacrifice. Both the comic book and historic news collections will give future scholars and researchers insight into what Americans were reading, thinking and doing during this time of national emergency, and how it compares to previous national tragedies or events.

Newspapers and comic books are usually published on paper that poses many problems for archival preservation. The Serial and Government Publications Division is working with the Preservation Directorate on two new treatment strategies for select original issues of newspapers and comic books with high archival value. A sample of comic books and 9/11 newspaper issues will be sent this fall for mass deacidification under an existing Library contract with Preservation Technologies L.P. A small sample of embrittled newspaper volumes and historic single issues has been programmed to be treated by the Zentrum für Bucherhaltung's innovative paper-splitting treatment technology, which gives a new, more stable core to very brittle papers through mechanical means. The contribution of these collections to the nation's cultural legacy more than compensates for the challenges of conserving them. ◆

Gene Berry is administrative officer in the Serial and Government Publications Division.

Steven Hirsch of the New York Post was on the scene as firemen prepared to enter the World Trade Center collapse site in this image titled "Men of Stone."

On the Scene of Catastrophe

Photojournalists Bring Images of Terror to Life

BY CAROL JOHNSON

Five photographers who captured the devastation of terrorist attacks on September 11 told the stories behind their images during a panel discussion, "Capturing History: Photojournalists and 9/11," sponsored by the Library's Prints and Photographs Division (P&P) on June 20.

Madison Council members Thomas and Katherine Martin provided the funding for the Library to purchase more than 100 digital photographic prints documenting the attacks on the World Trade Center. The panel discussion in the Library's Mumford Room was held to bring the new acquisition to the attention of Library staff and the public.

The panel's photographers included one amateur and four professionals: Daryl Donley, a Falls Church, Va., resident who captured the Pentagon in flames while on his way to work in Washington, D.C.; Bolivar Arellano, G. N. Miller, and Steven Hirsch, all from the New York Post; and Susan Watts from the New York Daily News.

Jeremy Adamson, P&P chief, moderated the discussion. "Images may be eloquent and be worth a thousand words, but it is important for us to hear what the creators have to say," he said. "Artists and photographers are often left out of the verbal and textual environments that surround their work." Adamson stressed that, without photography, no one would have known precisely what it was like at the scene of the terrorists' attacks.

Donley, the assistant director of operations for the National Symphony Orchestra, was the first photographer to show slides of his work. On the morning of September 11, he was driving past the Pentagon on his way to work. He heard a low-flying plane and saw it crash into the Pentagon. Once he realized what had happened and regained his composure, Donley remembered that he had his camera with him. His first reaction was that he could not photograph the scene, but then he thought he must. He managed to pull to the side of the highway jammed with rush-hour traffic, stop, get out of his car, and use his camera with a zoom lens to capture the Pentagon in flames, within about three minutes of the attack.

Bolivar Arellano was the next photographer to take the podium. It was through his gallery in New York's East Village that the Library acquired extensive photographic documentation of the attack on the World Trade Center. Arellano, originally from Ecuador, has been a photographer for more than 30 years. He documented civil wars in El Salvador and Nicaragua, among other events. Arellano was the only photographer to shoot an image of the second World Trade tower after the first tower came down. He was standing across the street from tower number two at the time it collapsed. As the building crumbled, Arellano was thrown four feet in the air. His leg was injured, but he continued to photograph. He took the last known picture of a group of 13 firemen before they lost their lives on a rescue mission at the World Trade Center.

New York Post photographer Steven Hirsch saw the devastation from the roof of his apartment building. He bicycled down to Ground Zero and became a witness to one of the most traumatic events of his life. By the time he arrived, both of the buildings had already collapsed and it was difficult to move around because of the debris.

Gary Miller worked as a New York City corrections officer at Riker's Island and as a detective for the New York City Police Department before becoming a professional photographer. Miller said he was hesitant to take photographs at Ground Zero until he remembered his days of working in law enforcement. He compared his former job of drawing a gun to protect himself from criminals to shooting photographs. He explained that he created his image titled "Resurrection Within" in response to the statement he heard after the attack, to the effect that "There's no life at the Trade Center; everyone's dead. There's no life after the Trade Center." Miller said, "But there is life after the Trade Center. There's growth."

Susan Watts was covering a primary election on the Upper East Side for the New York Daily News at the time the plane hit the first trade center tower. She arrived at the World Trade Center five minutes after the second plane hit and ran for her life as the second building fell. She lost several pieces of her camera equipment and cannot remember taking some of her pictures, she said.

Adamson asked the panel, "What does it take to be a news photographer? Do you like action? Danger? Are you capable of dealing with stress? Do you like the grit?"

Although Arellano had risked his life on several occasions in Central and South America while taking photographs of war, he said he was not prepared for September 11. But, his profession is to take pictures, he said, and when something happens he has to be at the scene.

Hirsch said he fell in love with newspaper photography as a child and loves the excitement of not knowing what is going to happen from one day to the next. Miller said he enjoys seeing his photographs developed—capturing history.

Amateur photographer Donley had his work published in Life magazine.

Steven Hirsch's "Golgotha" for the New York Post begins to capture the enormity of the carnage at the World Trade Center, as the tiny fireman survey the wreckage; Daryl Donley's first photo of the Pentagon in flames was taken through the rear-view mirror of his car.

Adamson asked how he brought his work to the media's attention. Donley said he contacted a friend who works for Gannett who in turn introduced him to Life's photo editor.

Adamson questioned the photographers about their automatic response to events and whether they had a moment's hesitation before rushing to the center of disaster. Watts replied that she has never had a moment when she could not take a picture. "You have to remove yourself emotionally from the situation because you see such horrible things," she said. "You provide a public service. You have a responsibility to your readers." ◆

Carol Johnson is a curator of photography in the Prints and Photographs Division.

Ordinary People, Extraordinary Events

Folklife Center Sponsors Documentary Project

By ANN HOOG

On Sept. 12, 2001, Peggy Bulger, director of the American Folklife Center, called a meeting so that staff could share their thoughts and feelings about the day before—a day that the Library of Congress was evacuated in the wake of the attacks on the World Trade Center and the Pentagon. Folklorists and ethnomusicologists talked about the stories they had heard from other people, describing their experiences of the event. It was the sharing of these stories that reminded this writer of a collection in the Library's Archive of Folk Culture, made in the first days following the bombing of Pearl Harbor.

Sixty years ago, on Dec. 8, 1941, Alan Lomax, then in charge of the Archive of American Folk Song, sent an urgent message to folklorists to collect "man on the street" reactions to the bombing of Pearl Harbor and the declaration of war by the United States. Recordings were made in all parts of the United States in which people expressed their immediate reactions to the cataclysmic event. Interviews were conducted with shoemakers, electricians, janitors, oilmen, cab drivers, housewives, students, soldiers and physicians. People of many ethnic groups and ages expressed their opinions on the political, social, economic and military aspects of the attack. The recordings were sent to the Library of Congress, where they were used to create a radio documentary program which was broadcast on the Mutual Broadcasting System.

"Why don't we do that today?" asked this author at the meeting. "We could send an e-mail to folklore listservs and ask our colleagues to interview people about September 11." By 4 p.m. that day, the center had prepared a call for participation for Publore, a listserv of 350 public folklorists and other ethnographers across the nation. Folklorists were asked to record the reactions of people in their communities to the tragic events. What were they doing when they heard of the attacks? How have their lives been changed? Almost immediately the center began receiving e-mails from folklorists expressing enthusiasm for the project. And although the center's staff had no resources and no formal plan, they knew there was a need to record and preserve these stories.

The American Folklife Center has now received approximately 600 interviews (500 hours), a three-foot stack of accompanying manuscript materials, and more than 200 photographs of memorials from 22 states and a U.S. military base in Naples, Italy. Although the center's original call was to folklore professionals trained in ethnographic documentation, the word quickly spread to others, and the center also received interviews from high school teachers, film students, librarians and local historical societies.

Many of those contacted originally used the project as a way to teach oral history and fieldwork techniques in their college classes; at the same time, they recognized that it also could be an exercise in healing. As a result, several of the interviews were conducted by college students. With such a diversity of participation, the center has received recordings made with professional equipment and others made on 20-dollar tape recorders. Some people decided to videotape their interviews. Whatever format the participants chose and whatever the sound quality, the center has kept all the narratives that were submitted. They are all valuable pieces of the full story of September 11.

The collection is as diverse as the center had hoped. There are interviews from people who were in the World Trade Center and the Pentagon during the attacks, but also from people living in East Sullivan, Maine; Cambridge, Mass.; Durham, N.C.; Orlando, Fla.; Madison, Wis.; Lansing, Mich.; Des Moines, Iowa; Norman, Okla.; Boulder, Colo.; Salt Lake City, Utah; Los Angeles, Calif., and many other towns and cities across the country—both small and large. The center received interviews with teachers and students, from elementary to graduate school; police officers, firemen and other emergency workers; office workers, security guards, librarians and mayors; citizens whose families have lived in the United States for generations and those who had arrived from other countries only days before.

James Hardin

A small selection of the hundreds of post-September 11 interviews collected by the American Folklife Center.

With 600 interviews and more than 500 hours of material, it is difficult to provide a general description of the collection and to adequately express its diversity. The voices speak for themselves, and the following is a small sampling of some of the moving narratives represented in the collection. The first excerpt is from a New York police

"I was assigned to a station one block away ... and a call came over the radio of an 'unknown condition at the World Trade Center'."

officer who was called to the World Trade Center immediately after the first plane hit:

> "I was assigned to a station one block away from the World Trade Center and a call came over the radio of an 'unknown condition at the World Trade Center.' I had a partner, and [we] responded to the World Trade Center. And when we emerged from the [subway] station people were running frantically in the street area, and there was debris of all sorts everywhere. People were pointing, 'It's over there, it's over there.' And as we ran up the road up towards the World Trade Center, I saw a plane sticking out of the building and I could not believe my eyes. ... I basically just thought that it was not real, seeing a plane sticking out of the building on fire and people frantically crying, running, etc. and so on. And I called over the radio that a plane had confirmed [sic] hit the World Trade Center and let them know that we were there and just began the evacuation of the second building because there was so much debris falling from the first building. ... We started evacuation of the second building because people were coming out, and stuff was flying down. And there was an overhang underneath the Borders bookstore, and we kept people underneath that overhang and told them just to go down the street, get out of the area, don't look up, continue to walk. And people [were] running, people were crying. People were injured coming out of this building, and I went down to the lower level of the escalator because they were saying people needed to be helped out. I helped a woman that had MS, I didn't get her name, I don't know who she was, or where she was from or anything like that, but I carried her out of the building and brought her down to Broadway, away from the front of the building ... and I got halfway down ... and there was a big, tall gentleman there in [Army] camouflage, fatigues, and I asked him to carry her the rest of the way around the corner, and I told all the people on the block to get out of here. ... we knew it wasn't safe."
>
> —*Carol Paukner, N.Y.P.D.*

The collection includes many stories of people who experienced the events at Ground Zero, and other stories from New York neighborhoods some distance away.

> "I have a bar, a saloon in Red Hook [Brooklyn] called Lillie's. I went back and I started immediately calling my friends to invite them over. We couldn't get reception on the television so we took it to the garden and turned on the news. By that time, 15 people were in my garden, still in disbelief of course. And we just watched TV all day. So as night fell I decided to close the bar because I couldn't really entertain people too well. And then about 12-midnight the back door started to open and people started flooding in the bar. We had about 50 people in the bar. And then the firemen came in from our local ladder companies. We have two houses here and collectively they had been coming to the bar before, so I knew a good many of them. And they started coming in the door. And the smell that was on their bodies, the soot, the burning smell, and their ears were blackened and they had burns. They came in and they asked me how I was, which I thought was just phenomenal, being that they had just been in the midst of a catastrophe that we've never known in our history in this country, especially in New York. So they began popping open beers, and we gave them buckets of beers in the garden. My friends started circling around them, and everybody just wanted to be with them. And that was the closest that really, anybody that was here had gotten to this disaster. And so we decided, let's just give it a go, let's just all be together, stay close together. They cried, they laughed—mostly laughed which I couldn't believe because they really just tried to find some kind of comfort in laughter. And we rang in the night, probably all night, and took care of them. I'll never forget that day, and those guys' faces. And I looked, I looked at guys coming in, and I kept looking for certain guys, and I didn't see their faces. And of course I assumed the worst. And I asked the other firemen, 'Where's Christian, where's Sal, where's [sic] these guys.' And they were among the missing. And that was my day of September 11, 2001."
>
> —*Lillie Haws, Brooklyn, N.Y.*

The Folklife Center has approximately 200 interviews from New York City and Arlington, Va., but the majority of this collection is from other parts of the country; for example, from those who heard about the news from the television, a phone call, or teachers in their classrooms.

> "I fell asleep on the couch with the TV on, woke up because the dog wanted to go out. And looked at the TV, and there was a movie on that I didn't want to watch. So I switched the channel, the movie was on the next channel, and I switched again and it was on the next channel and I realized it was not a movie. And so I watched for a little while—this was like 7:30 in the morning, maybe a little earlier—and I wanted specifics so I flashed on all the channels and everyone pretty much had all the same information. And I realized when I saw the films of the second plane hit, that it was not an accident, and I called my mother down in Santa Rosa. The first thing that occurred to me was that it was not an accident, the second thing was that if they hit the East Coast, they could hit the West Coast and so I started thinking of targets on the West Coast."
>
> *—Billy Jo McAfee, Lake Tahoe, Calif.*

Five states away, in Iowa, family connections to the affected cities were registered.

> "[My husband] and I live on a farm in western Iowa, Harrison County, outside a small town called Woodbine. Our youngest daughter lives in Brooklyn, New York. At the time of the destruction of the World Trade Center in New York City … she worked in a building approximately two blocks from the towers. We usually watch the 'Good Morning America' broadcast from Manhattan because we can see what the weather is and since we have visited the city several times we enjoy seeing the places we visited. … [The announcers] reported the first plane had hit a tower. I was concerned and asked my husband to come into the house and watch with me. We were watching when the second plane hit and heard reports of the other hijacked planes. We had spoken to [our daughter] the preceding night because her birthday is September 11, and we knew she was going [to be out of town that day]. We wished her a happy birthday, but neglected to ask her how she was traveling. We kept reassuring each other that she was probably not in the city. … However, we were both apprehensive because we weren't sure where she was. We continued to watch, glued to the TV set. Finally we decided to try to call her at her office, but we were unable to get through because of busy circuits. We then tried her home phone in Brooklyn, with the same result. We watched in horror as we saw the people hurrying across the Brooklyn Bridge, saw the first tower crumble, and then later the second tower collapse. Because of the excellent coverage by the media cameras it was as if you were there. We did not know that our daughter was in the hoard of people crossing over to Brooklyn."
>
> *—Waunita Johnson, Woodbine, Iowa*

James Hardin

The author and Ines Klinger review some of the interviews collected.

The contents of the interviews go beyond feelings experienced that day. They include views on international relations, politics, economics, patriotism, charity efforts, family, fears of flying, prejudices and life changes.

Though collecting audio recordings was the primary goal of this project, the center also collected photographic documentation of the spontaneous memorial tributes created near the Pentagon, as well as in other parts of the country. In addition to photographs taken near Arlington Cemetery, the center received photos of memorials from other states such as Georgia, Pennsylvania, Tennessee and Wisconsin.

These reactions from communities across the United States help to complete the story of how this nation experienced and reacted to the events of September 11. Audio field recordings are especially valuable elements of our historical record. Storytelling and other forms of expression help people to manage their feelings.

Excerpts from these interviews make up the half-hour presentation called "Soundscape," which is part of the Library's "Witness and Response" exhibition; the presentation will run continuously from 10 a.m. to 5 p.m., Monday-Saturday, in the Orientation Theater of the Jefferson Building, from Sept. 7 to Nov. 2.

"It is cathartic to tell stories [about] where you were when you heard about the attacks," says Peggy Bulger. "Nothing replaces the recorded voice; when you listen to those voices from 1941, along with the street noises in the background, you are better able to imagine the whole context of that particular time and place. I hope that someone listening to the September 11 collection 60 years from now learns as much as researchers have learned from our Pearl Harbor Collection, by listening to ordinary people reacting to extraordinary events." ◆

Ann Hoog is a folklife specialist in the American Folklife Center.

Precious Cargo

Photographer Preserves Memory of 9/11 Victims

By BRIAN GOULD

Some precious cargo has arrived at the Library of Congress, delivered by photographer Carol Highsmith, who has worked with the Library on exhibitions and collections over the years. Some of the artifacts—remnants of the World Trade Center and the Pentagon—will be featured in the Library's exhibition "Witness & Response: September 11 Acquisitions at the Library of Congress." The exhibition will run from Sept. 7 through Nov. 2 in the Great Hall of the Jefferson Building.

In a recent interview, Highsmith discussed the journey she took across the United States accompanying a steel beam from the World Trade Center on its way to a California sculpture foundry. Highsmith went along with the press corps to photograph the cross-country journey of these artifacts and their reception in towns and cities.

"It was like going across the country on a funeral train," Highsmith said, referring to her trip from June 21 to July 4, when she accompanied two flatbed trucks from New York to California. One transported a crushed fire engine, the other the last great I-beam from the World Trade Center site. Both will be used in a large memorial sculpture titled "Freedom's Flame." The monument is to pay homage to those aboard American Airlines Flights 11 and 77 bound for Los Angeles, and United Airlines Flights 93 and 175 bound for Los Angeles and San Francisco, respectively, who were killed on September 11.

The caravan made stops at 11 state capitals along the way, providing Highsmith with some of her most poignant memories. "The more people I saw along the way, the more I realized the value of what we were doing," she said. During a stop in Springfield, Ill., the wreckage was left unattended overnight. When Highsmith and the drivers awoke the next morning, the entire steel beam had been signed by residents who came to pay their respects to those who gave their lives. The

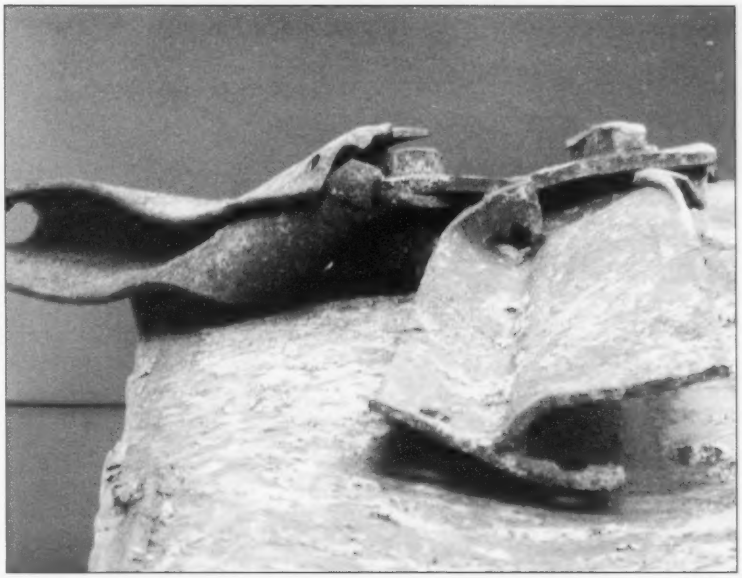
Carol Highsmith took this panoramic photograph of lower Manhattan and the World Trade Center from a helicopter just one month prior to the disaster; Harry Katz and Ford Peatross of the Prints and Photographs Division unload a 400-pound beam salvaged from the wreckage of the World Trade Center at the Library's loading dock.

Rachel Evans

battered structural steel had been completely covered with signatures, thanks and inspirational messages such as, "We will not forget," and "God Bless America." "There was not a single spot left to sign on this gigantic piece of metal," Highsmith exclaimed. "It was just so moving to see an entire town display their American spirit."

Highsmith helped connect Prints and Photographs Division (P&P) architecture curator Ford Peatross with officials in charge of recycling the steel from the Twin Towers, with the result that a 400-pound section of structural steel from the upper floors of the World Trade Center, now resides in P&P. "It sure feels like 400 pounds," said head of Prints and Photographs curatorial staff Harry Katz, one of the six men it took to unload the chunk from Highsmith's vehicle.

Approximately 5 feet long by 1½ feet wide, the crumpled surface of the box-like form is pitted by smoke, fire, ash and other debris. "The thing that is so moving," Highsmith said, "is that this is not just a piece of broken metal, but a welding of steel and human beings."



Rachel Evans

The steel beam of the World Trade Center twisted and buckled from the heat and pressure; Highsmith holds two pieces of glass fallen from the windows of one of the towers.

One end has the recent mark of a cutting torch; the other end is in far worse shape, showing the terrible damage from the total collapse of the Twin Towers. A twisted piece of steel is attached to one side. Once a construction joint, this piece of metal contains a massive bolt at least two inches in diameter that has been sheered in two. According to Highsmith, it is one of the larger "invincible" bolts that attached the sections of the structure together, bolts that were perceived by engineers to be indestructible, giving the towers their own Titanic-like reputation.

The thickness of the rectangular beam also provides clues to the beam's location within the structure, Highsmith said. The sides of the beam are about an inch thick, indicating that it was part of the tower's higher stories. Thicker, heavier steel was used on the lower stories, giving the structure greater stability.

Another piece of the World Trade Center that Highsmith provided is a battered and crushed aluminum panel. About four feet long and two feet wide, this panel was a piece of the silver-toned exterior cladding of the towers, located between the rows of windows. This once vibrant sheet of aluminum is now punctured, torn and dented.

Two small chunks of glass at least an inch thick, round out the contribution. The New York Times had reported that no glass had been found amidst the wreckage transported to the landfill site, that it had been pulverized in the buildings' collapse, but Highsmith held proof to the contrary in the palm of her hand.

Highsmith has high hopes not only for the Library's use of the artifacts, but also for Americans' appreciation of the times in which they are living. "What I am most happy about," she said, "is that people are realizing how valuable current [documentation] is. Current is important."

Rachel Evans

The "Freedom's Flame" memorial (**www.freedomsflame.us**) sponsored by Verizon, Metals Management Northeast Inc. (the donor of the metal fragments), Southwest Airlines, and many others, is still in the process of raising funds for its construction. Shaped like a giant sundial, it will have a spiral staircase winding around it, a fireman ascending the stairs and citizens of all types positioned on the base. It will feature marks on the sundial's base, commemorating the specific times that the events of September 11 occurred—each plane collision, each tower falling. ◆

Brian Gould is an intern in the Public Affairs Office.

Knowledge of the Muslim World

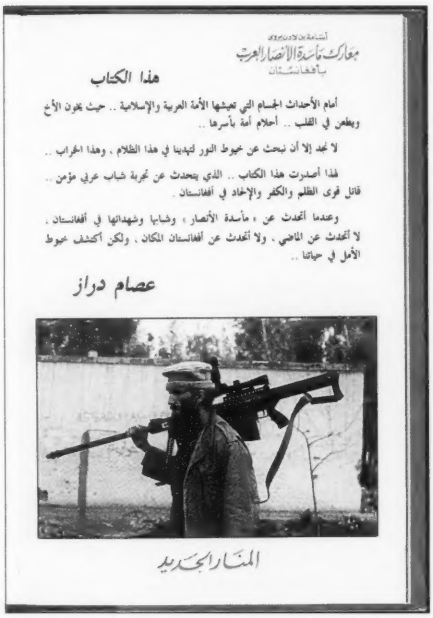
Library Area Specialists Play Critical Role

By MARY-JANE DEEB

The September 11 national crisis highlighted the importance not only of the vast resources of the Library of Congress, but also of its area specialists, whose knowledge of the languages and cultures of the Muslim world was critical in providing much needed assistance to members of Congress, the media and the general public.

Following the September 11 bombings, the Near East Section of the Library of Congress was flooded with requests for information about Afghanistan, Osama bin Laden, Islamist groups, Muslims and Muslim countries. Arab World area specialist Fawzi Tadros decided to look through the Arabic collections to see what the Library held that could help those seeking more background information on the perpetrators of the attacks on the World Trade Center and the Pentagon. Searching through the minimum level cataloging materials in the Arabic collection, Tadros discovered a slim 93-page book written by bin Laden himself and published in Cairo in 1991. Curious to see what bin Laden had to say, Tadros read the book from cover to cover and decided that it provided extremely valuable information that needed to be made public. He took it upon himself to translate the entire book to English.

The book entitled "Ma`arik Ma'sadah al-Ansar al-`Arab bi Afghanistan" (Battles of the Lion Den of the Arab Partisans in Afghanistan) was written by bin Laden as a testimony of his faith and addressed to the memory of those who fought with him against the Soviets in the 1980s. He describes how he and the mujahedeen fighters planned and executed major attacks against the occupying Soviet army in Afghanistan, how they encircled the enemy and launched lightning attacks, then retreated to some of the mountainous regions of Afghanistan. He also describes the tactics and the ruses used, such as fighting during the Muslim holy month of Ramadan when the Russians believed the partisans would hold fire.


معارك مأسدة الأنصار العرب
بأفغانستان

هذا الكتاب

أمام الأحداث الجسام التي تعيشها الأمة العربية والإسلامية .. حيث يحزن الأخ ويطعن في القلب .. أحلام أمة بأسرها ..

لا نجد إلا أن نبحث عن خيوط النور لنبديها في هذا الظلام ، وهذا الخراب ..

هذا أصدرت هذا الكتاب .. الذي يتحدث عن تجربة شباب عربي مؤمن .. قاتل قوى الظلم والكفر والإلحاد في أفغانستان .

وعندما أتحدث عن « مأسدة الأنصار » وشبابها وشهدائها في أفغانستان . لا أتحدث عن الماضي . ولا أتحدث عن أفغانستان المكان . ولكن أكشف خيوط الأمل في حياتنا ..

عصام دراز

المنار الجديد

"Ma`arik Ma'sadah al-Ansar al-`Arab bi Afghanistan" (Battles of the Lion Den of the Arab Partisans in Afghanistan) by Osama bin Laden

Another important aspect of this book is the fact that bin Laden mentioned the names of the people who fought with him, many of whom were killed in the war against the Soviets, but some of whom may still be alive and among his closest allies. He also included valuable background information on the nationality of his allies which could prove useful for those attempting to trace the roots of the movement he leads.

When Tadros completed the translation, he gave a copy to the Federal Research Division so that it could be made available to those in government who might be interested. Word spread, and Librarian of Congress James H. Billington requested a copy. In mid-March, when Billington presented the Library's budget before the Senate legislative appropriations subcommittee, he took the book with him to show committee members the importance and timeliness of the work that was being done at the Library.

After September 11, the African and Middle Eastern Division's (AMED) Iranian area specialist, Ibrahim Pourhadi, thought it was important to expand the Library's collections on Afghanistan. Turning to his wide network of connections, Pourhadi met with an old friend, a professor named Ludvig W. Adamec, who had just retired from the Near Eastern Studies department of the University of Arizona. Adamec had spent 40 years of his professional life studying Afghanistan and had collected an extensive and valuable collection of publications on that country. Pourhadi suggested that he should consider selling his collection to the Library of Congress. Adamec agreed that this would be the most effective way to dispose of his collection. As a gesture of friendship, and in gratitude for Pourhadi's suggestion, he decided to give the Library a unique collection of newspapers, journals and periodicals published in the past few years in Afghanistan by the state Pushtu Academy. Early this year, several boxes of materials arrived at the Library; they included periodicals such as Ayendah-e Afghanistan (Afghan Future) which covers the Soviet invasion and its aftermath; Adab (Literature) which focuses on Afghani literary output; Ehsaiyeh (Statistics) which provides statistical information on Afghanistan; Nafus (Population) which includes demographic information on the people of Afghanistan; and Sobhi-omid (Hope of the Morning), a general interest periodical.

Other AMED specialists went on acquisition trips to the Middle East in September 2001 and April 2002 with the Cairo office field director, Laila Mulgaokar (see related story, p. 179). They selected Islamic materials for acquisition and expanded the acquisition guidelines to include more Islamic opposition materials, more non-governmental materials and "ephemera" such as Friday sermons in mosques. ◆

Mary-Jane Deeb is an Arab world area specialist in the Library's African and Middle Eastern Division.

Documenting International Reaction

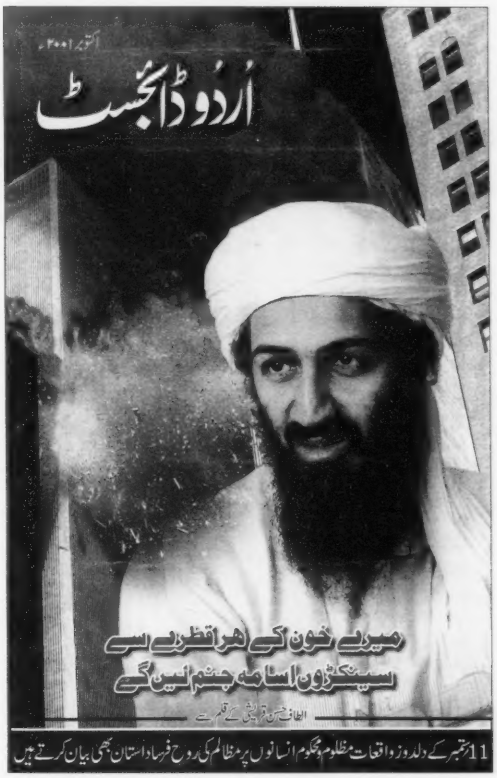
September 11 in the Library's Overseas Offices

BY LYGIA BALLANTYNE

The Library of Congress has seven Americans working overseas in charge of its six acquisitions offices located in Rio de Janeiro, Cairo, Nairobi, Islamabad, New Delhi and Jakarta. Like most of our countrymen, the six field directors (with one exception) and the one deputy field director in New Delhi learned of the attacks on the World Trade Center and the Pentagon through television. We watched in shock and disbelief at the replaying of the attacks.

For most of us—certainly for those serving in parts of the world troubled by terrorism and political strife—our immediate concern, after the initial state of shock and sorrow for the loss of life, was for the security of our families and employees, and for the protection of our offices and the Library's property. The librarian's reaction—to collect materials relating to the attacks—came next.

Trained to look at events in order to document bi-national and global agendas as they are played out in the countries in which we live and work, we recognized the importance of collecting local coverage of September 11 and the response of the United States. Reactions and coverage of the events varied from country to country within our areas of responsibility. Official reactions unanimously repudiated the attacks, as did the leading press in most countries. In some countries, however, public reaction was quite mixed. In most of our overseas offices our local employees lined up at our doors to commiserate with us and show their solidarity. Many citizens of the countries where the Library has offices also had perished in the attack on the World Trade Center. Books of condolences were made available at the American embassies and consulates and people walked in from the street to record their messages of support.



Pakistani poster from October 2001, which includes the caption, "Hundreds of Osamas will emerge from every drop of my blood."

The offices turned to their usual sources of publications to acquire newspapers, news magazines, pamphlets, books, cassettes and posters. We immediately instructed our dealers, country representatives and acquisitions staff to be on the lookout for and supply any material relating to the events. We collected anything we could get our hands on, including materials that might otherwise have been considered out of scope. In India, for instance, books on the attacks were off the press barely two weeks after the event. Even though they lacked originality or depth of analysis, we considered it worthwhile to acquire them. In Indonesia, the office acquired Muslim clerics' sermons recorded on cassettes. This genre of literature is usually collected on a selective basis, but in this case, as a reflection of local attitudes at the time, it became important to obtain what we could of these sermons which were often critical of American policy.

In Pakistan prior to September 11, the Islamabad office had already begun a program to obtain cassette recordings and publications from radical Islamic groups (some of which groups were subsequently banned in January 2002). After the tragedies in New York and Washington, there was an influx of posters, cassettes, videos, CDs and publications depicting views of various extremist organizations. Even a copy of a decree issued by Osama bin Laden in Arabic with an English translation, declaring war on the United States, was acquired. Thirty-six posters featuring bin Laden were acquired in October and November 2001, most featuring Koranic injunctions on jihad. On many there were inscriptions of anti-American slogans and pictures of various arms and ammunition, from swords to tanks and jet fighters. The most remarkable of these (pictured at left), obtained in October 2001, depicted bin Laden against the backdrop of the World Trade Center under attack. This poster is significant because it appeared to represent an early claim of responsibility for the assault on the towers by bin Laden or his followers and sympathizers in Pakistan. The primary caption, in Urdu, translates: "Hundreds of Osamas will emerge from every drop of my blood."

In Bangladesh, our representative acquired from street vendors in Dhaka seven large-size posters and calendars of bin Laden. The Bengali posters were full of quotations from bin Laden's anti-American pronouncements, side-by-side with extracts from the Koran. The illustrations included weaponry and scenes of military training camps, but no photos of the attacks. The bin Laden quotations dated the posters as being post-September 11.

Our office in New Delhi decided to organize all the materials we acquired in a collection, arranged by language and, within languages, by format. The assembled collection was then microfilmed in our office laboratory and cataloged. The collection was broadened to embrace materials not normally microfilmed by the office, including regional newspapers and magazines that were acquired for a limited period expressly to document regional opinion. They included titles from several Indian states, from Nepal, Bangladesh, and Burma, resulting in two reels of microfilm. The second reel included only Urdu publications from India and represented the opinion of the large Indian Muslim minority.

Mary-Jane Deeb, Arab world area specialist; Osman al-Shaikh Hassan, Dar al Hikma publisher and distributor; and Laila Mulgaokar, Cairo field office director in front of the Al Sharja National Library in the United Arab Emirates, September 2001

In addition to creating this special South Asian collection, we extracted the Sept. 12 issues from the runs of newspapers regularly microfilmed by the New Delhi office to send to Washington for possible showing in the September 11 exhibit. These included not only titles from India, Bangladesh, Nepal and Sri Lanka, but also newspapers from Egypt, Saudi Arabia, Kuwait, Jordan, Pakistan and Thailand.

The Cairo office made particular efforts to collect materials on the attack by closely surveying the market in Cairo and by immediately contacting its vendors and bibliographic representatives in other countries in the region to remind them of the importance of collecting everything on the actual attack as well as other pertinent material. Contemporaneous commentaries in print were collected in serials and newspapers; monographs followed. Recently, an 11-volume set of reproductions of articles from leading newspapers in the Middle East dated Sept. 12-30 was acquired from the Egyptian media conglomerate Al-Ahram. Although television broadcasts saturated the airwaves, none was available for sale. Efforts continue to identify sources of such tapes.

Field Director Laila Mulgaokar and Mary-Jane Deeb, the Library's Arab world specialist, arrived in Kuwait on Sept. 9 for a four-country acquisitions trip in the Gulf. After the attacks, the American embassies encouraged them to continue their trip, saying that it was important to keep "business as usual." Mulgaokar and Deeb witnessed overwhelming sympathy for the United States on the street and in the media. They were also faced with unfavorable opinions of American foreign policy in the Middle East, and the cause-and-effect link to the attack was often implied if not clearly stated. However, as representatives of the Library of Congress they could turn the focus away from the political America to the cultural America and the mission of its national library, which included the collection and preservation of creative works for all countries. They emphasized the Library's goal to acquire materials written in the countries themselves, so that members of Congress and researchers would have access to original writings that reflected the culture and reality of those societies. Such works are essential for informed, balanced interpretations. They emphasized the need, now more than ever, for the Library to acquire local material so that users would have access to original information contained in commercial and non-commercial publications.

In Brazil, the terrorist attacks did not have the same impact as they had in the countries of Africa, Asia and the Middle East; however, there was also a great outpouring of compassion and sympathy from all sectors of society. The municipality of Rio commissioned huge outdoor billboards and placed them in many locations throughout the city on September 20. These billboards depicted the statue of Christ the Redeemer, Rio's trademark tourist attraction, with its outstretched arms over the skyline of New York City with the message—"Rio embraces New York." Opposition to our government's war on terrorism, however, surfaced even in Brazil when the billboards were defaced by signs that said "The U.S. is the enemy of peace."

One measure of the impact of the events of September 11 on the psyche of Brazilian society was the appearance of several chapbooks of "literatura de cordel"—the traditional form of folk poetry published in small booklets, usually illustrated with equally traditional woodcut drawings. This popular art form—whose roots date back to Middle Age troubadour poetic traditions in Europe—is a barometer of popular national sentiments, often reflecting portentous world events that capture the imagination or move the people, such as man's first walk on the moon, the appearance of Halley's comet and the assassination of President Kennedy. Over the years, the Rio office has acquired for the Library what now must be one of the most important collections of "literatura de cordel" assembled anywhere. The World Trade Center tragedy inspired a number of "cordelistas," the popular poets who keep this ancient art form alive in Brazil, and these new chapbooks are being added to the Library's collection.

The Jakarta office, situated in the world's largest Muslim country, concentrated on collecting print, non-print and electronic materials from Southeast Asian religious and political figures concerning September 11 and its impact both on the region and on America. The office tripled its acquisitions of religiously oriented journals. Publications varied from a Cambodian monograph on bin Laden to documents leading up to the July 2002

continued on page 181

"Ready to go? Er...don't nod your head...," by KAL (Kevin Kallaugher) for the Baltimore Sun, 2001

Reconstructing Afghan Law

Law Library Aids in Afghanistan

U.S. State Department officials, working with local judges in Afghanistan early this year, tried to find the country's laws in order to use them in the effort to return the rule of law to that beleaguered nation. When they could not find these legal materials in Afghanistan, the State Department turned to the Law Library of Congress and other U.S. law libraries for assistance.

The Law Library of Congress has located a unique two-volume English translation of Afghanistan's laws within its collection of more than 2.5 million items.

"The effort to reconstruct Afghanistan's laws is an example of the Law Library's dedication to supporting the rule of law among nations around the world, and our ability to provide the necessary support in a timely fashion," said Law Librarian of Congress Rubens Medina.

Under Taliban rule, most of Afghanistan's codes and statutory and regulatory sources were destroyed. The Law Library of Congress, which contains the largest collection of Afghanistan's laws in the world, was asked by the International Resources Group (a non-governmental organization) and the American Bar Association's Asia Law Initiative to locate a missing portion of this material that was unavailable elsewhere. This effort was part of a larger State Department initiative to reassemble the laws that were in effect before Taliban rule and Soviet occupation, including the 1964 constitution, and distribute approximately 1,000 copies to key institutions in Afghanistan.

The material in the Law Library of Congress has been digitized as part of the Global Legal Information Network (GLIN), a cooperative, not-for-profit federation of government agencies or their designees that contribute national legal information to a database containing statutes, regulations and related legal materials in the vernacular. The database is accessible to member nations.

The Law Library's collection of Afghanistan's laws, including the two-volume English translation, is accessible in the Law Library Reading Room. Reading Room hours are 8:30 a.m. to 5:00 p.m., Monday through Saturday; the telephone number is (202) 707-5079. ◆

Overseas
continued from page 180

ASEAN foreign ministerial meeting in Brunei where the region's nations agreed to cooperate with the United States in combating terrorism. Staff attended poetry readings and book launchings to collect materials by local authors expressing their personal emotions toward the victims. In addition to sending materials to the Library and participant libraries, the office scanned items for the Congressional Research Service and other agencies of the U.S. government and organized and microfilmed materials to preserve them for future research needs.

The terrorist attacks in Washington and New York and our ensuing military response generated a small trend in publishing that was quickly detected in the overseas offices. Indian publishers, particularly, were quick to respond to the catapulting of Afghanistan onto the center stage by reprinting dozens of titles on the history, culture and languages of the country. Books on terrorism and on the Islamic faith, including quickly "cut and pasted" articles, unattributed and described as "encyclopedias," also came off the presses in India in great numbers. Interest in the reprinted books on Afghanistan, on anything on terrorism, and on Islam in general was high, and the academic libraries that are clients of our Cooperative Acquisitions Program were keenly interested in adding this material to their collections.

To say that the world will never be the same is not an overstatement. This is true of our nation, but also of the many countries and societies for which we have acquisitions responsibility that were affected by the events of September 11. We in the overseas offices, on a priority basis, compiled what was locally available on the subject in order to provide a post-attack record of these events for the use of immediate and future researchers. ◆

Lygia Ballantyne is the field director of the Library's Overseas Operations Office in New Delhi. Laila Mulgaokar (Cairo Field Office), Pamela Howard-Reguindin (Rio de Janeiro Field Office), James Armstrong (Islamabad Field Office), William Tuchrello (Jakarta Field Office) and Paul Steere (Nairobi Field Office) also contributed to this report.

Gaining Geographical Perspective

Geography and Map Collections Aid Understanding

By JAMES FLATNESS

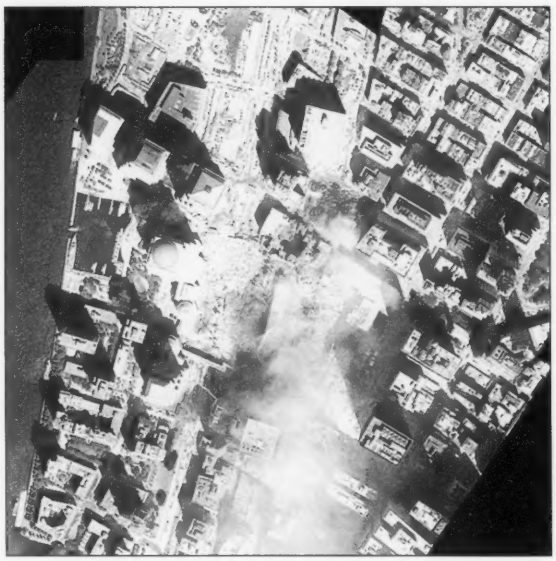
The Geography and Map Division's (G&M) response to the terrorist attacks of September 11 initially focused on preparing for requests from Congress, federal agencies and the public for up-to-date and accurate geographic information and mapping of countries in the Middle East. A task force representing the division's acquisitions, digital, cataloging, reference and collection management activities was established to review the Library's existing holdings, identify wanted material, and expedite the processing of pertinent cartographic resources.

The reference team, in conjunction with the Library's Congressional Relations Office, identified a number of maps that were then pulled and kept on-hand for immediate response to congressional inquiries.

With the national focus on Afghanistan, Pakistan and their neighbors, the acquisition staff ordered desired materials, primarily from federal mapping agencies. A review of a large collection of maps recently transferred to the Library revealed several hundred sheets of 1:50,000 and 1:100,000 scale topographic map series of Afghanistan, which became the division's primary resource for identifying locations and documenting military events and activities in that country. The staff created new graphic indexes for several map series, and the cataloging team, with some language assistance from the Regional and Cooperative Cataloging Division of Library Services, gave priority to the cataloging and processing of the selected items.

In collecting cartographic materials relating to the events of 9/11, G&M is concentrating on documenting the role that maps played in managing the recovery effort. Beyond illustrating the landscape of the crash sites, geographic and cartographic resources were important emergency management tools, helping officials evaluate damage, monitor the progress of recovery, and provide for the safe deployment of personnel. Geographic resources have been described as the "common denominator" for the response and recovery efforts.

Traditional surveying and mapping techniques as well as modern electronic and remote sensing technologies were employed by emergency management officials to aid the rescue and recovery operations, with the greatest quantity and diversity of cartographic techniques associated with the vast devastation at the World Trade Center site. Remote sensing and aerial imagery—including hand-held photographs taken from helicopters, digital orthophotography, laser (known as LIDAR) technology with the capability of penetrating through the smoke to produce accurate elevation data, and thermal imagery for mapping hot spots in the rubble—provided accurate and detailed depictions of the changing status of the Ground Zero site. Global Positioning System (GPS) technology provided the framework for accurately and expeditiously documenting the location of critical features, items found and dangerous sites in the rubble pile. And Geographical Information Systems (GIS) provided the framework for integrating, analyzing and displaying a wide variety of spatial data.



Ground Zero aerial imagery from Sept. 15, 2001, © 2001 New York State Office for Technology and EarthData International

With GIS technology, cartographers produced three-dimensional modeling of destroyed or damaged buildings, comparative before and after studies of the site, and maps of the environmental quality, changing status of the communication systems, and the damaged infrastructure in the vicinity of Ground Zero. One of the most important GIS tools for the recovery effort was New York City's central GIS database, NYCMap, a physical base map of the whole city with numerous thematic and cultural data layers registered to it. NYCMap provided the common framework for integrating spatial and thematic data.

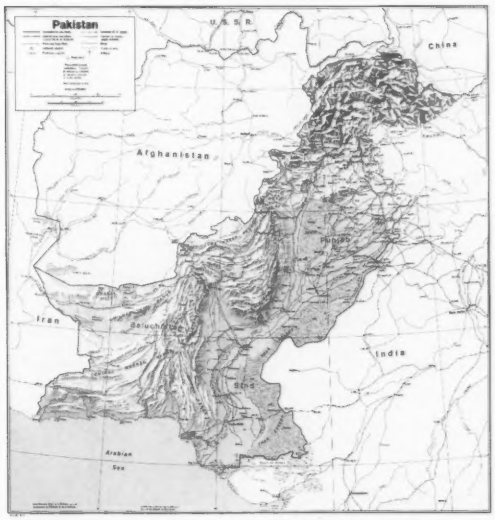
The Geography and Map Division is pursuing the acquisition of resources that will document the use of these various forms of cartographic presentation at the World Trade Center site as well as at the Pentagon. It is actively seeking hard-copy and digital cartographic materials from numerous government agencies, private-sector companies and academic institutions that collaborated on the mapping of the 9/11 events.

Government agencies—federal, state and municipal—took the lead in the mapping and emergency management activities, and they are the primary sources of cartographic and spatial materials. The Federal Emergency Management Agency (FEMA), the National Oceanic and Atmospheric Administration (NOAA), the Defense Department, the Federal Aviation Administration (FAA), the National Aeronautical and Space Administration (NASA), the Environmental Protection Agency (EPA) and U.S. Geological

These LIDAR (light detection and ranging) three-dimensional models were made of the World Trade Center site as of July 2001 (left) and Sept. 15, 2001, © 2001 New York State Office for Technology and EarthData International

Survey (USGS) all contributed to the mapping efforts. A compelling image taken on Sept. 23, 2001, by NOAA from 3,300 feet shows the devastation and continuing recovery effort; it is on display in the Library's "Witness and Response" exhibition.

At the state level, the New York State Office for Technology funded much of the aerial imagery. It has offered to provide the Library with a complete record of the data that it gathered over the World Trade Center and Fresh Kills debris processing sites.



Detailed world maps, such as this one of Pakistan, are available from the Library's Web site.

At the municipal level, New York City's Office of Emergency Management and the GIS office of the city's Department of Information Technology and Communications played key roles in organizing and coordinating the data integration and mapping work of the numerous agencies and organizations collaborating on the recovery program. Video terminals in the exhibition will show a series of aerial and remote sensing images, models and fly-through visualizations of the World Trade Center site provided by New York's Office for Technology.

Government agencies were supported by and worked jointly with a variety of private-sector geospatial software and imagery companies, including EarthData International, ESRI, PlanGraphics and the Mitre Corporation. Academic institutions also participated in the collaborative mapping effort. In particular, the Center for the Analysis and Research of Spatial Information at Hunter College in New York City played a key role in the application of the NYCMap database and the production of thematic mapping. The Geosensing Engineering and Mapping Center of the University of Florida used laser imagery to precisely map the damage done at both the World Trade Center and the Pentagon.

Other sources of mapping included The Washington Post. Its cartographic staff provided a complete set, on better quality paper, of the Post's maps of the war in Afghanistan and the illustrations of the 9/11 attacks that appeared in the newspaper. Laura Kurgan, a professor of architecture at Princeton, privately produced two editions of a map titled "Around Ground Zero," which was designed to orient visitors to the World Trade Center site (and which will be on view in "Witness and Response"). A traveling exhibit of the mapping created for the World Trade Center site, called "Charting Ground Zero: Before and After," was produced by Sean Ahearn, professor at Hunter College and originally shown at the Woodward Gallery in New York City. A CD-ROM of that exhibit has been donated to the Library.

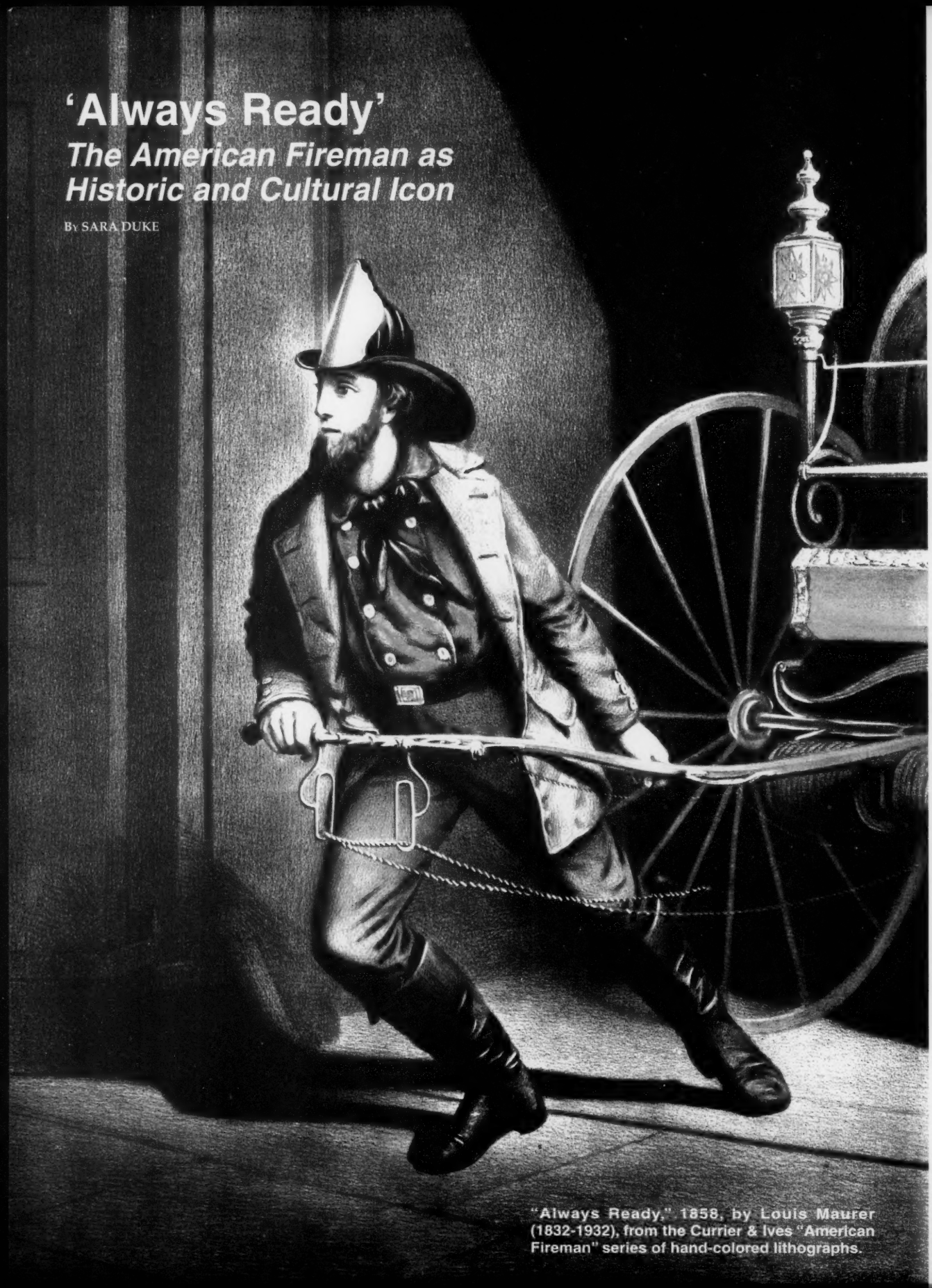
The efforts of staff in G&M since the events of September 11 have enhanced the Library's holdings of the cartography of the Middle East and will help future users and scholars of the map collections understand the critical role that geospatial resources played in the management of the recovery efforts. ◆

James Flatness is a cartographic specialist in the Geography and Map Division.

'Always Ready'

The American Fireman as Historic and Cultural Icon

By SARA DUKE



"Always Ready," 1858, by Louis Maurer (1832-1932), from the Currier & Ives "American Fireman" series of hand-colored lithographs.

The Library's Prints and Photographs Division recently acquired the Currier & Ives print titled "American Fireman: Always Ready" as a gift from Abraham and Julienne Krasnoff, members of the James Madison Council (the Library's private sector advisory committee). This acquisition completes the Library's collection of the four-part series that illustrates the important role played by firemen in society. On display through mid-October in the "American Treasures" exhibition, the print was the subject of a Treasure Talk given by Prints and Photographs Division curator Sara Duke in June.

American firemen have been viewed as heroic figures from the time they organized into volunteer departments in the early 18th century to the paid professionals of today. In the 19th century, many artists and publishers were volunteer firemen in urban centers, and it is they who created much of the heroic imagery that surrounds the profession.

As the image of the selfless American firefighter dominated the media in the weeks and months that followed the tragic events of September 11, 2001, the New York Times featured a photograph of a New York store front that displayed a copy of the 1858 Currier & Ives print "American Fireman: Always Ready" on Sept. 23, 2001 (below). With the recent acquisition of this original lithograph, the Library of Congress completes its collection of the four-part series by artist Louis Maurer.

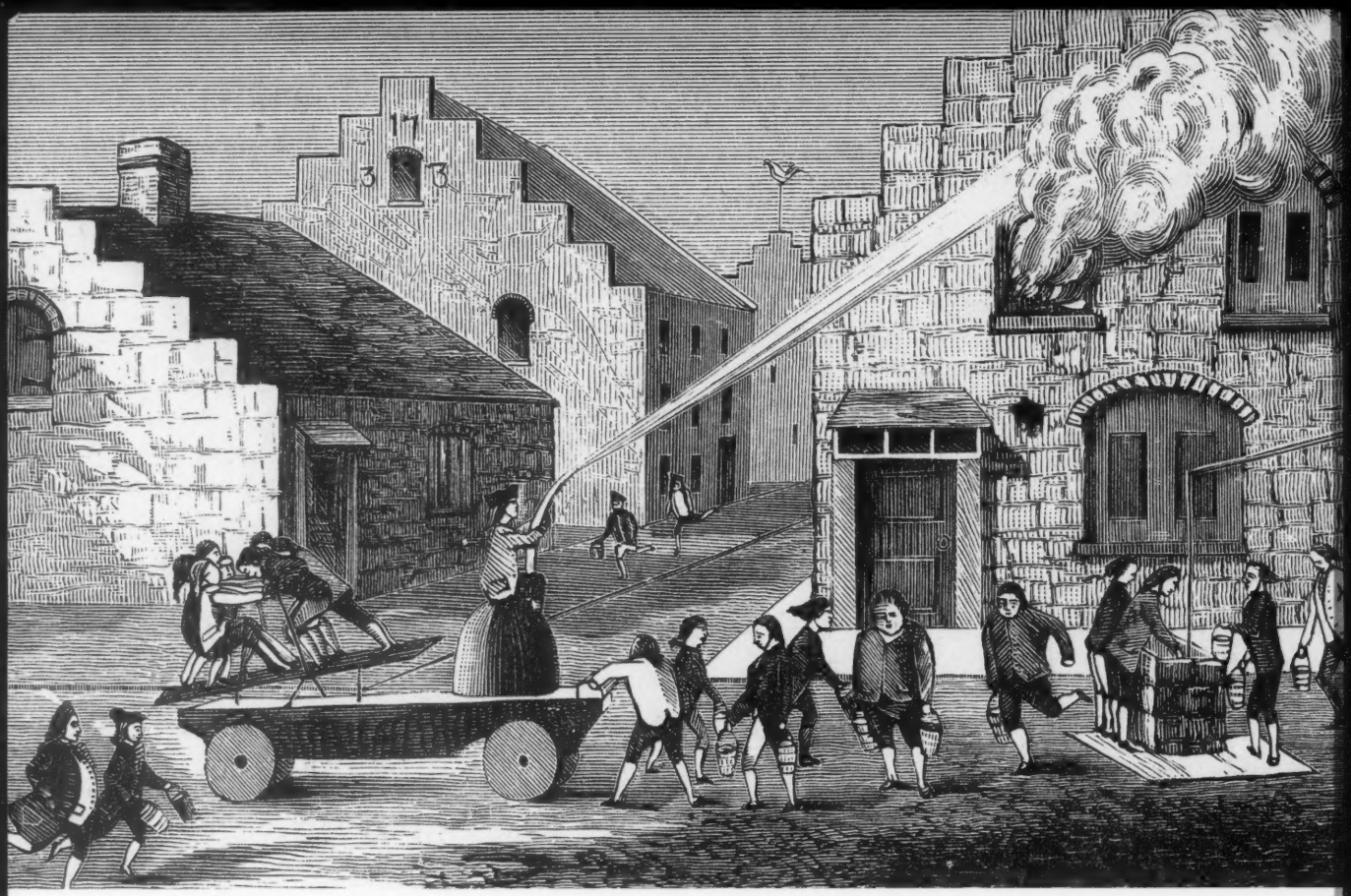
The publishers of the series, Nathaniel Currier and James Merritt Ives, served as volunteer firemen themselves in New York during the 1850s. In 1858, German-born Maurer, who was working for their popular print firm at the time, created the firefighter series called "American Fireman." At the time Maurer created these images, firefighting was undergoing a major transition from volunteer companies to professional, paid forces.

Companies of men organized shortly after firefighting equipment was introduced in this country in 1731. In 1737, New York City created a volunteer department, the Firemen of the City of New York. The engines they used had pumps, limited only by the volunteers' capacity to fill and operate them. Companies of 30 to 50 men organized around each pumper which the city acquired as it grew.

During the mid-19th century, immigration made the populations of American cities extremely fluid. For young, healthy men, the firehouse was a home. Some companies stocked a library, saloon and furnishings to compete with the finest homes in the community. Most men ceased to vol-

4 ST
THE NEW YORK TIMES, SUNDAY, SEPTEMBER 23, 2001
WITH SADNESS
In Memory
ON THE STREET
Bill Cunningham
Remembrance
Patriotic displays in stores on Fifth and Madison Avenues gave passers-by courage and pride after the windows were stripped of merchandise and filled with tributes and remembrances. Some leading stores that reopened on Sept. 13 blacked out all but their Fifth Avenue windows, which were filled with flags. Many European designer stores placed flags in their windows a week later.
1. Sept. 17, 4:15: Ferragamo.
2. Sept. 15, 9:40 p.m.: Bloomingdale's.
3. Sept. 15, 9:20 p.m.: Etro.
4. Sept. 17, 4:42 p.m.: Versace.
5. Sept. 19, 4:35 p.m.: Fendi.
6. Sept. 12, 12:20 p.m.: Fortunoff.
7. Sept. 13, 10:30 a.m.: Saks Fifth Avenue.
8. Sept. 16, 12:40 p.m.: St. Regis Hotel.
9. Sept. 17, 12:20 p.m.: A flag cake at Mangia, 40 Wall Street.
10. Sept. 19, 11:20 a.m.: Columbus Circle Wine & Liquor.
11. Sept. 18, 4:50 p.m.: Cole Haan.
12. Sept. 19, 9:55 p.m.: "The American Fireman" of Currier & Ives at DB Firenze, 53 East 58th Street.
13. Sept. 13, 10 a.m.: Bergdorf Goodman.
14. Sept. 17, 5:15 p.m.: Harry Winston.
15. Sept. 18, 4 p.m.: Harry Winston, flag moved from roof to balcony.
16. Sept. 13, 9:50 a.m.: Tiffany & Company, picture frame draped in black ribbon.
17. Sept. 17, 4:15 p.m.: Tiffany, new message, same frame, patriotic ribbon.
18. Sept. 19, 5:15 p.m.: Tiffany, message moved to entrance windows as jewelry displays reopened.
19. Sept. 17, 3 p.m.: Burberry doorman.
OUR DEEPEST GRATITUDE TO THOSE WHO WORK THROUGH THE NIGHT.
TIFFANY & CO.
THESE COLORS WON'T RUN

Bill Cunningham, "On the Street," New York Times, Sunday, Sept. 23, 2001, p. 4. Reproduced with permission from The New York Times.



"Firemen at Work, 1733" (from an old fire certificate) in Augustine E. Costello's "Our Firemen. A History of the New York Fire Departments. Volunteer and Paid" (New York: Augustine E. Costello, 1887, p. 28)

unteer after marriage; women were absent not only from the firehouse, but also from gatherings of firemen, emphasizing the fact that firemen were separate from the rest of American society.

Firefighting required a fair amount of bravado, strength and agility. Maurer idealized the volunteers, who were shown as strong types, fearless of fire. In the first of four prints titled "American Fireman: Rushing to the Conflict," the fire chief gestures toward the fire with one hand while holding his trumpet in the other. Acquired by the Library as a copyright deposit, the lithograph was printed off-center, and Currier & Ives scored through the fireman's face so that the print was not offered for sale.

The series continued with "American Fireman: Prompt to the Rescue," which depicts a fireman walking through flames into a bedroom to rescue a woman in night clothes who has fainted. He neither struggles against the weight of her body nor shows fear of the conflagration.

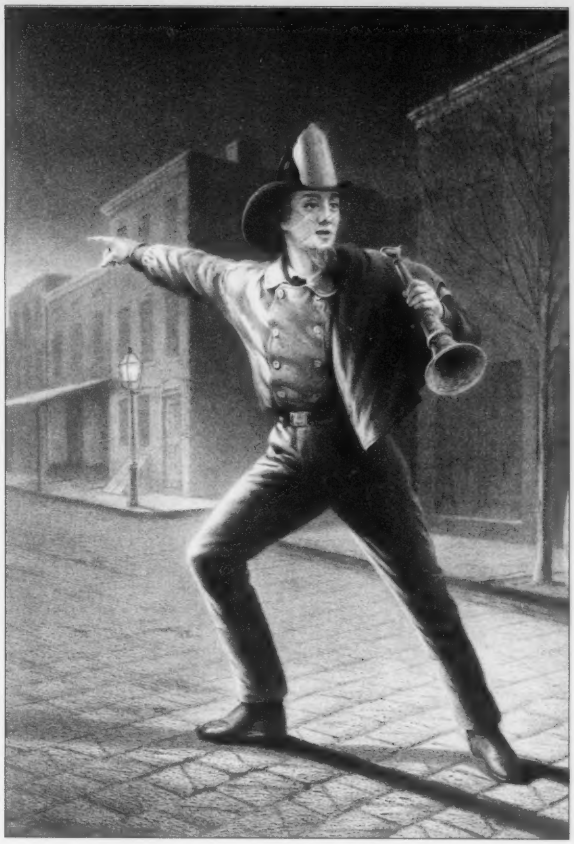
In "American Fireman: Facing the Enemy," the fireman stares down the fire as if he were St. George slaying the dragon (see p. 187). The firefighter is pictured atop the fire, having extinguished it. It illustrates the close proximity to the fire required of firefighters before the advent of steam-powered pumpers. The first pumpers, with their short hoses, required volunteers to work close to the fire. It was dangerous work, and many were injured and killed.

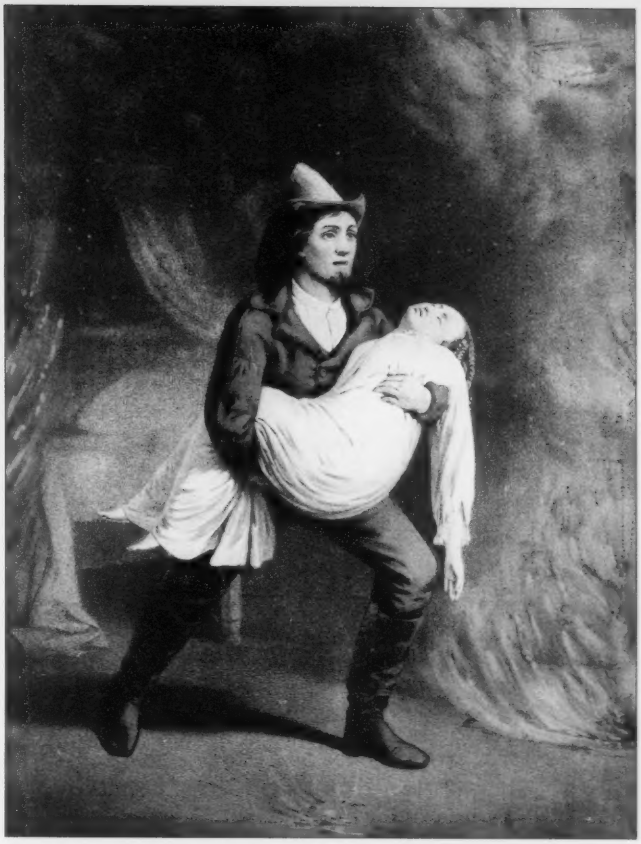
In the fourth print titled "American Fireman: Always Ready" (p. 184) which was recently acquired by the Library as a gift, the firefighter is shown pulling his engineer out of the firehouse. His leaning body is central to the image. Although his body strains to pull the pumper to the fire, there is no evidence of exertion in his face.

Maurer worked for Currier & Ives for eight years, during which time he created both the "American Fireman" series and four of six works in an earlier series titled "The Life of a Fireman" (1854). The second series proved so popular that Currier & Ives published two additional scenes after he left the firm, and then reissued all of them in the 1880s, long after the volunteer companies ceased to exist.

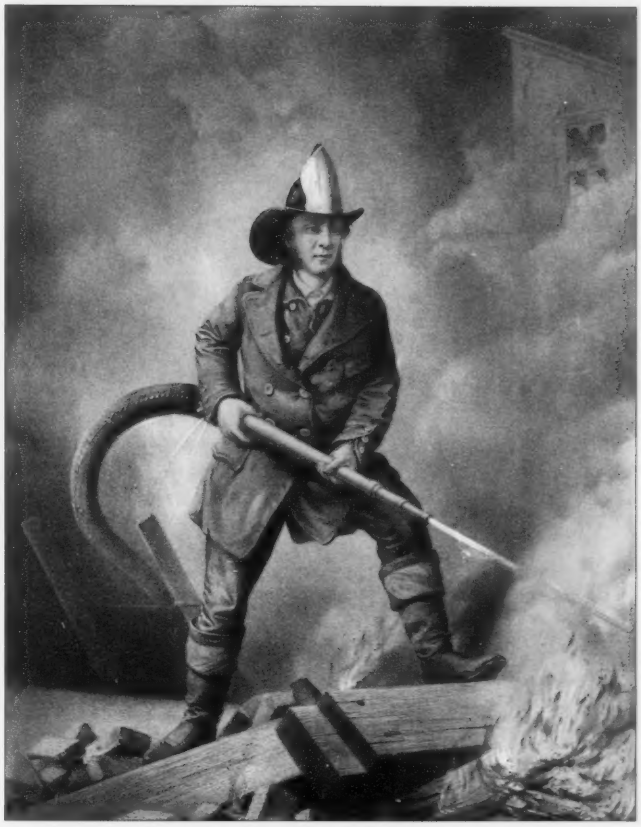
In "The Life of a Fireman: The Ruins—'Take up'—'Man Your Rope'" (see p. 188) from the earlier series of prints, Maurer creates a scene of camaraderie among the various companies putting out the fire. No rancor on the part of rival companies exists. In reality, competition existed among companies as they vied for position in the race to fires.

In the picture, firemen are preparing to extinguish the fire in what is left of a building. During most of the 19th century, firefighters focused on preventing fires from spreading rather than preventing the entire destruction of a building. Maurer shows the equipment in detail, including the connections between pumper, hose and hydrant. Here, men pull against the weight of their equipment, connect lengths of hose, and work to pump water on the fire while a crowd of citizens stands by passively.





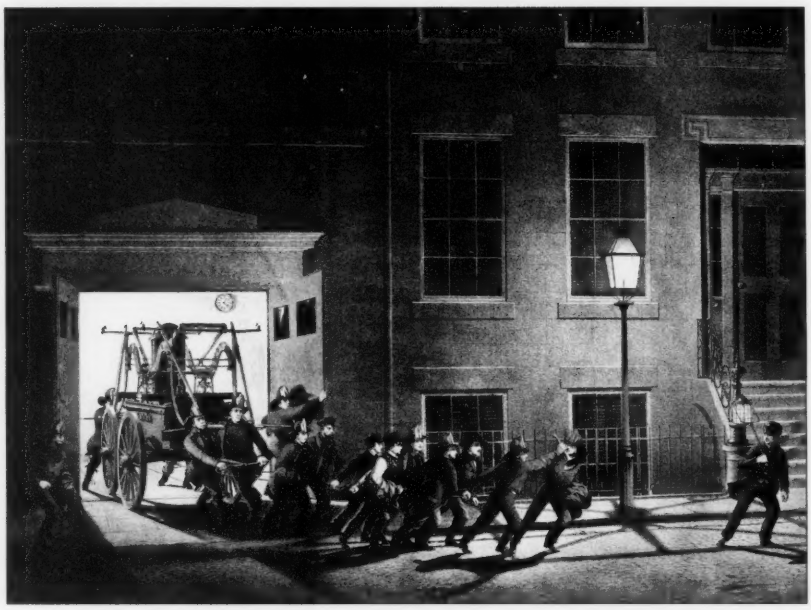
Louis Maurer's prints for Currier & Ives idealized the volunteer firefighter. From the "American Fireman" series (1858): "Rushing to the Conflict" (top left); "Prompt to the Rescue" (top right); and "Facing the Enemy." Nathaniel Currier and James Merritt Ives served as volunteer firemen themselves in New York City. Below, detail from "Prompt to the Rescue"



In "Life of a Fireman: The Night Alarm—'Start Her Lively Boys'" (right) Maurer depicts Excelsior Company No. 2 of 21 Henry Street, leaving the fire station. At left, Nathaniel Currier runs to join his compatriots. Thirteen volunteers move the pumper out of the firehouse in the middle of the night, some dressed in firefighting gear, others in the civilian clothes that they put on when they heeded the alarm.

None of Maurer's images within either series depicts steam-powered or horse-driven fire wagons. These were modern conveniences eschewed by the volunteer companies. The steam engine, which required far less manpower than hand pumpers—as well as horses to pull it—would bring about the demise of the volunteer companies.

Both of the "Life of a Fireman" lithographs mentioned above are in the Library's Prints and Photographs collection,



Two more by Louis Maurer, both from 1854: "The Life of a Fireman: The Night Alarm—'Start Her Lively Boys,'" and "The Life of a Fireman: The Ruins—'Take Up'—'Man Your Rope'"; a hand-colored Currier & Ives certificate of membership in a volunteer fire company from 1877

along with the two that were created by other artists after Maurer left Currier & Ives. These include "Life of a Fireman: The New Era—Steam and Muscle," created by Charles Parsons in 1861, and "The Life of a Fireman: The Metropolitan System" by John Cameron, which completed the series in 1866.

This final image in the series depicts firemen racing on foot to the fire, but the real work appears to be done by new, more powerful, horse-driven steam pumpers, hoses and ladders, which are racing across cobblestone streets. In the print, fewer people line the city streets to watch the firefighters than in previous depictions. Presumably, a burning building was less of a spectacle given the advent of superior firefighting forces.

While Currier & Ives created lithographic prints of firemen during the decline of the volunteer period, the firm itself was in its heyday. It was America's longest running printing establishment, publishing more than 7,000 images spanning 73 years. Currier, who had trained as a lithographer from the age of 15, struggled as a publisher in New York until he achieved his first financial success in 1840 with a broadside of the sinking of the Lexington. Ives joined Currier as a bookkeeper in 1852. When he became a full partner in 1857, the name was changed from N. Currier to Currier & Ives. The firm, which specialized in handmade, hand-colored prints, produced popular prints until 1907.

In 1877, even after the transition to professional fire departments was complete, Currier & Ives drew upon both the volunteer images in the "American Fireman" and "The Life of the Fireman" series to create a certificate of company membership for firemen. The certificate, which the Library acquired through copyright deposit, depicts hand-drawn pumpers, companies running to the fire, and the heroic rescue of an infant.

The urban love affair with volunteer fire companies came to an end in the 1850s, just as Currier & Ives began to romanticize it. Between 1853 and 1866, nearly every major city in America replaced its volunteer fire department with a professional, paid force. Nevertheless, more than a century later, the icon of the firefighter—idealized and fearless, in a world apart—still hearkens back to the days of the volunteer companies. ◆

Sara Duke is assistant curator of popular and applied graphic art in the Prints and Photographs Division.

The Making of an Unusual Exhibition

'Witness and Response' Presents Challenges

By DEBORAH DURHAM-VICHR

The making of the exhibition "Witness and Response: September 11 Acquisitions at the Library of Congress" has its own story. As it turned out, the "story" was the easy part, said Irene Chambers, head of Interpretive Programs (IPO), the office charged with bringing order and sense to the hundreds, if not thousands, of items from the Library's resources that are reviewed for inclusion in each of its many exhibitions.

"The easiest thing [in "Witness and Response"] was the storyline—which is how the Library acquired the material. Everything after that was not so easy," Chambers said. "Not only was the material sometimes very graphic and very evocative, but it was also still arriving on a daily basis as we assembled the exhibition," she said. Chambers purposely allowed pieces to be added until just a few days before opening.

"Since we wanted to tell the story as fully as possible, we had to leave it open-ended," said Chambers. "Once we began to look at what the collection areas had and everything we'd like to do, we couldn't do it the normal way, which is to have a final object list as soon as possible. Normally, everything depends on the object list—the budget, the design, everything—you can't develop anything else without it. We told the designer, 'You will have to leave some empty space.'"

The exhibition layout changed repeatedly as material fell into place. As a result, the design and the fabrication of materials converged, occurring at the same time. This was especially challenging for the IPO production staff. They had to invent effective ways of mounting new materials that were safe and secure for the collections, as well as attractive. Simultaneously, they had to choose items, pick up materials, do the conservation work, review and measure things for display purposes.

The idea for "Witness and Response" grew out of a patriotic display that IPO and the Public Service Collections Directorate (PSCD) created for the Library's private sector advisory board, the James Madison Council, this spring. It featured 9/11 items as well as items from the past 200 years. The 9/11 materials were particularly riveting, Chambers said, and at the time an incredible number of items related to September 11 were coming into the Library's divisions—ranging from Prints and Photographs, Geography and Map, and Serial and Government Periodicals divisions to the overseas offices and the American Folklife Center. At the end of June, with the impetus coming from Diane Kresh, Winston Tabb, associate librarian for Library Services, and various collection areas, IPO prepared to mount an exhibition to correspond to the one-year anniversary of the attacks. The date gave them less than three months to put it all together; the usual lead time for exhibitions can be as much as two years or more.

Almost everything about the creation of this exhibit was different from the way her office usually organizes exhibitions, Chambers said. "We didn't want to 'iconicize' the material, to interpret it for the viewer. Much of it is too raw, too immediate. Rather than handling each item as a discrete thing, we are deliberately blurring the lines to allow the viewers to find their own way through the presentation. We left it still fresh in its response."

There are no individual description labels, no attempt to define in any specific way what a visitor is viewing, except for the separation of "Witness" items from those of "Response." If visitors choose, they can pick up an information sheet with item descriptions. Long walls of images track the events of the cataclysmic day. Seven media stations with PowerPoint presentations, a Web presentation, audio and video punctuate

Rachel Evans

Cheryl Regan and Irene Chambers examine a special handmade book titled "The Message" that will be on display in the exhibition.

Rachel Evans

Items from the Library's collections that were scheduled for the "Witness and Response" exhibition included prints, photos, editorial cartoons and periodicals from around the world.

the story, and in a way, provide relief from the shocking still-lifes, said Chambers.

The material at one of the stations—a compilation of eight clips of footage that will loop continuously in a video kiosk—comes from the Motion Picture, Broadcasting and Recorded Sound Division. Two of the sequences capture the strike on the second Twin Tower, one taken from across the East River in Brooklyn and the other shot across the street from the building itself. This last piece of film was widely played on newscasts across the country and came to the Library as a copyright deposit.

Some artifacts were privy to very few, such as a printout from the Federal Aviation Administration (FAA) of the radar contacts of American Airlines Flight 77, as it made a 360-degree turn above Washington, D.C., toward the Pentagon. "You see this tiny, delicate red circle following that path to death and destruction. It's harrowing," Chambers said.

Viewers physically move from the actual event to the worldwide reaction. They take part in the aftermath, reading the unprecedented headlines in periodicals from around the world. They share the outpouring of emotions—drawings, poems and caricatures collected from children, well-known artists and ordinary citizens—as people tried to make sense of the disasters. An innovative "Soundscape" in the Orientation Theater on the ground floor of the Jefferson Building allows visitors to listen to individuals' reactions drawn from hundreds of audio tapes collected shortly after September 11 by the American Folklife Center.

The exhibition shows other types of responses too. Infrared photos from the Geography and Map Division capture hotspots at the World Trade Center which firefighters used to try and find victims. A cover of an Indian magazine, collected by the Library's overseas field offices, shows the different ways that Osama bin Laden could appear in disguise. Field offices also contributed anti-American posters, documenting another point of view on the disasters.

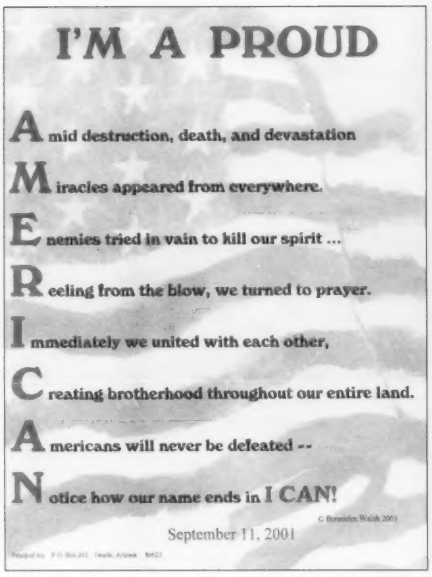
Above all, the exhibition is a penetrating reminder of the Library's multi-faceted role in collecting information and research. One such item on display is a report by the Library's Federal Research Division, commissioned by the National Intelligence Council, stating that suicide bombers—and specifically those of Al Qaeda—could crash-land an aircraft into the Pentagon, CIA headquarters or the White House. The report is dated 1999.

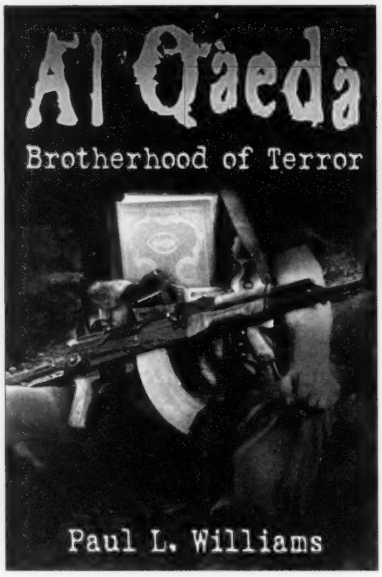
"We're telling the intelligent, inquisitive visitor, 'We're showing you what we have, what we had [before 9/11] and what we're getting,'" said Chambers. It helps visitors understand the role of the Library and how it builds collections for future use by scholars and researchers. "How could the Library *not* do this exhibition?" she added. "No other institution has amassed such a record." ◆

Deborah Durham-Vichr is a contract writer/editor in the Public Affairs Office.

Rachel Evans

Rachel Evans


I'M A PROUD
A mid destruction, death, and devastation
M iracles appeared from everywhere.
E nemies tried in vain to kill our spirit ...
R eeling from the blow, we turned to prayer.
I mmediately we united with each other,
C reating brotherhood throughout our entire land.
A mericans will never be defeated --
N otice how our name ends in I CAN!
September 11, 2001



"I'm a Proud American" by Bonnielee Walsh, courtesy of the author; cover of "Al Qaeda: Brotherhood of Terror" by Paul L. Williams, courtesy of Alpha Books; compact disk "Heal Our Land," with music from the Isaacs, the Marlins, and the Crabb Family, courtesy of Daywind Music Publishing

Creative Responses

September 11 Materials Registered with Copyright Office

By RUTH SIEVERS

A service unit of the Library of Congress since 1870, the Copyright Office serves the Library in a unique way. While it does not specifically collect material for the Library, it receives deposits of works sent in as a part of the U.S. copyright registration system. In addition, U.S. law contains a mandatory deposit provision that requires those who publish copyrightable works in the United States to deposit copies with the Copyright Office for use by the Library. In 2000, the office transferred material valued at almost $32 million to the Library for its permanent collections.

Unpublished poetry, music and lyrics constituted the bulk of the material the Copyright Office found when it asked its catalogers to look for material relating to September 11 during a single week in August, almost a year after the terrorist attacks.

To Jeff Cole, assistant chief in the Examining Division, that's not unusual. "We always see a lot of unpublished songs and poems as a reaction to every big event in the news," he said. He remembers that the Gulf War and the American hostage crisis in Iran generated similar responses.

Citizens from around the country responded to the tragedy with creative efforts that stressed brotherhood, unity, faith in God, retribution and an outpouring of sympathy for the victims. Images of American flags were often included as a motif in their submissions.

These are typical titles: "For the Fallen," "Ode to New York City and Its Bravest," "Drops of Angry Tears," "I'm Still Crying," "We Are One" and "Nueva York Ya No Es El Mismo," by a citizen of El Salvador living in California.

Many of those who submitted their work for copyright protection indicated that they had written their pieces either on September 11 or very soon thereafter.

Joanna Roussis, acting chief of the office's Cataloging Division, said that "these few items were gleaned from only one week's work. I would estimate there are thousands already registered, and they are still coming in. This probably will remain in the American consciousness for all time."

The fact that the Copyright Office is still cataloging, and actually just opening mail, from that time, is a result of the anthrax danger on Capitol Hill immediately following the events on September 11. Mail to the Library was routed off-site for special screening and processing; only in late April 2002 did the office begin receiving any significant amounts of U.S. postal mail.

Among the published material found in the sample week were a soft cover book on Al Qaeda, by an FBI consultant; professional photographer Jay Maisel's "A Tribute," a hardback book of beautiful photographs of the Twin Towers, all but two taken before their demise; a book on "Finding God in the Face of Evil," and a special edition Newsweek, "America Under Attack."

Published art included designs for tee-shirts, paintings that employed the Twin Towers and the Statue of Liberty, and a portrait of a live-rescue dog and his owner who volunteered at Ground Zero.

A number of the copyright remitters indicated that a percentage of the sales from their published art and music would be donated to victims of September 11. ◆

Ruth Sievers is a writer/editor in the Copyright Office.

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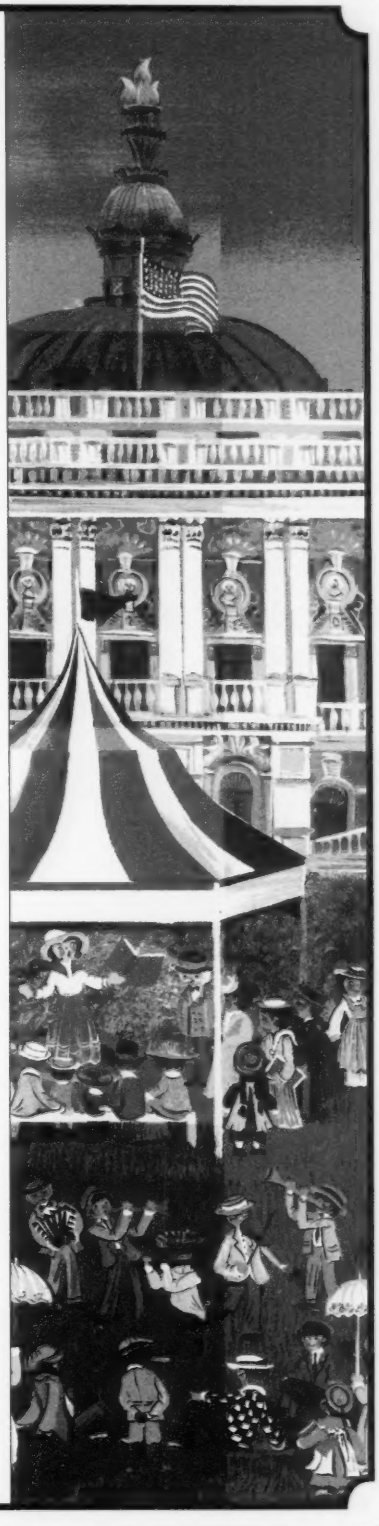


News from the Center for the Book

Promoting Literacy, 1980-2002

The Center for the Book will be 25 years old in October 2002. This is the ninth in a series of articles that summarizes its activities during its first quarter century.

When the Center for the Book was established in 1977 to use the resources and prestige of the Library of Congress to promote books and reading, "literacy" was not quite yet a popular concept or phrase. In July 1980, the center sponsored its first major program that specifically mentioned the topic: a symposium on "Literacy in Historical Perspective" featuring papers about the development of literacy in several countries.

Family literacy consultant Virginia Mathews (center, pictured with two workshop participants) has led the center's literacy promotion efforts as coordinator of its Library-Head Start project (1992-1997) and its Viburnum Foundation Family Literacy project (1998-present).

As literacy—defined as the ability to read—increasingly became a public concern, it also became a key topic for the Center for the Book. One of the center's major projects, a congressionally-authorized 1983-1984 study titled "Books in Our Future," helped define how literacy was viewed in American society in the mid-1980s. It also established the Center for the Book's interest in promoting literacy.

The definition and future challenge for the Center for the Book came in Librarian of Congress Daniel J. Boorstin's letter of transmittal and text for the 50-page "Books in Our Future" report to Congress in 1984.

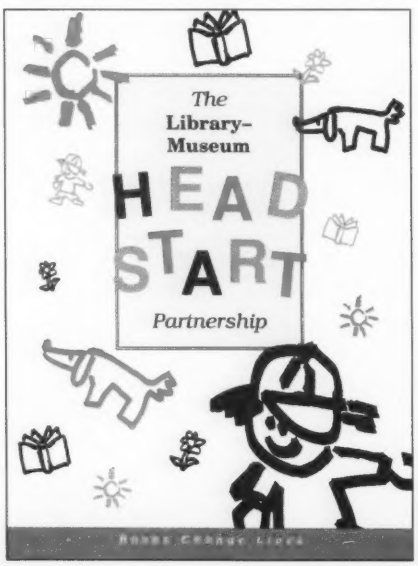
In the letter of transmittal he explained: "Ours is a Culture of the Book. Our democracy is built on books and reading. This tradition is now threatened by the twin menaces of illiteracy and aliteracy. ... There could be no more appropriate effort to fulfill the hopes of our nation's founders, nor any more appropriate celebration of the bicentennial of our Constitution, than to aim to abolish illiteracy in the United States by 1989." Boorstin's text made a significant distinction: "We must face and defeat the twin menaces of illiteracy and aliteracy—the inability to read and the lack of the will to read—if our citizens are to remain free and qualified to govern themselves."

Soon thereafter the center's National Advisory Board agreed that the Center for the Book—a small, catalytic organization dependent on private funds to support its program—would emphasize combating aliteracy, mostly through its own reading motivation campaigns and promotion projects. Its support of the fight against illiteracy (emphasizing the need to teach people to read) would take place primarily by publicizing and cooperating in projects developed and funded by other organizations in both the private and the public sectors.

The center's involvement with literacy continued in the mid-1980s as it became an associate member of the Coalition for Literacy (now the National Coalition for Literacy), which focused first on the problem of adult illiteracy and later on broader questions of literacy throughout society. Additional impetus came during the center's 1989 "Year of the Young Reader" campaign because of new partnerships with organizations such as the Association of Library Service to Children, Reading Is Fundamental Inc. and Head Start, each concerned with reading and literacy among young people and families.

Since 1998, the center's major literacy effort has been the Center for the Book/Viburnum Foundation Family Literacy Project, which provides for the planning and promotion of family literacy programs among rural public libraries and their community partners. The center administers the project and organizes and conducts two training workshops each year for new participants. Since 1998, thanks to the generosity of the Viburnum Foundation, more than 175 small public libraries have received $3,000 family literacy grants.

The center's literacy promotion projects and publications related to those projects are described on the center's Web site: **www.loc.gov/cfbook**.



Funded by the U.S. Head Start Bureau, the center's Library-Head Start project focused on developing community partnerships to promote literacy among young children. Two products were developed for participants: an instructional video for programs and workshops, and a 294-page resource notebook (left).

Literacy Promotion Highlights

July 14-15, 1980. "Literacy in Historical Perspective," a conference hosted by the center in cooperation with the U.S. National Institute of Education, emphasizes how historical research about literacy can help contemporary policymakers.

1989. The "Year of the Young Reader" promotion campaign, aided by a presidential proclamation and the efforts of honorary chair first lady Barbara Bush, enlists several dozen literacy and reading promotion organizations as Center for the Book national reading promotion partners.

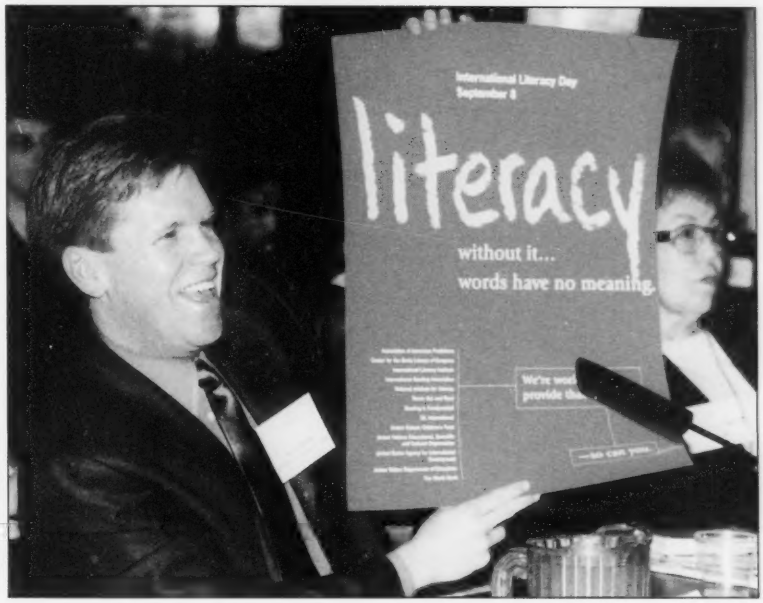
May 1992. An interagency agreement between the Center for the Book and the Head Start Bureau of the U.S. Department of Health and Human Services launches the five-year Library-Head Start Partnership Project. Its goal is to demonstrate in communities across the country how libraries that serve young children can plan and work with Head Start grantees and classroom teachers, families, and caregivers in children's literacy and language development projects.

1994. The Association of Youth Museums joins the project, and it is renamed the Library-Museum-Head Start Partnership Project.

1996. With funding from several sources, the Center for the Book publishes "Even Anchors Need Lifelines: Public Libraries in Adult Literacy," a 144-page report by consultant Gail Spangenberg that it commissioned in 1995. The report, which urges the strengthening of adult literacy programs in public libraries, is supplemented by a 321-page data book.

Sept. 8, 2000. With support from its organizational partners in the newly-formed International Literacy Network, the center hosts a daylong public program at the Library of Congress that celebrates International Literacy Day. The audience includes preschoolers, the general public, and reading and literacy professionals.

Sept. 8, 2001. Sixty of the Center for the Book's reading and literacy promotion partners promote their projects to the public in a special pavilion at the first National Book Festival, hosted by first lady Laura Bush and sponsored by the Library of Congress. ◆



Fern Underdue

Scott Walter of the International Reading Association shows off a poster developed by members of the International Literacy Coalition to celebrate International Literacy Day at an all-day program at the Library in September 2000; consultant Gail Spangenberg prepared the report that was discussed at the center's symposium on adult literacy in January 1997; historian Daniel Resnick organized the center's first program on literacy, in July 1980.

Center for the Book/Viburnum Foundation Family Literacy Workshops, 1998-2002

1998
Sept. 9-10, Jackson, Miss.
Sept. 16-17, Albuquerque, N.M.

1999
Aug. 19-20, Austin, Texas
Aug. 26-27, Baton Rogue, La.

2000
Aug. 24-25, Decatur, Ga.
Sept. 21-22, Oklahoma City, Okla.

2001
Aug. 22-24, Montgomery, Ala.
Sept. 12-14, Albuquerque, N.M.

2002
Aug. 14-16, Columbia, S.C.
Sept. 25-27, Scottsdale, Ariz.

2003
Aug. 14-16, Little Rock, Ark.
Sept., Austin, Texas (date TBD)

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